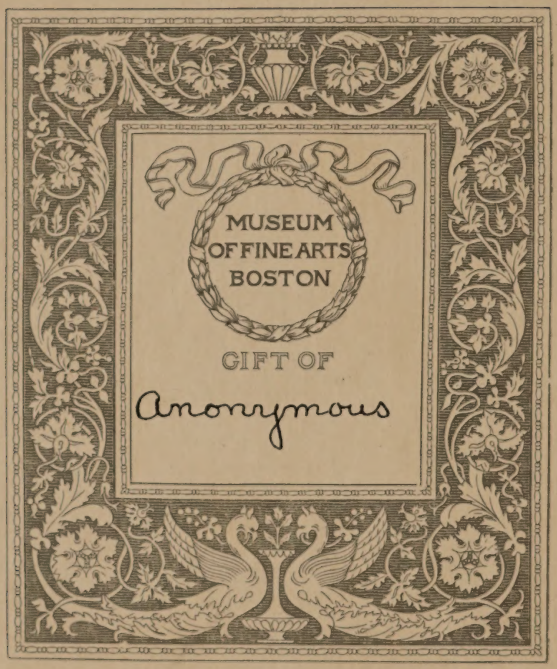
MUSEUM
OF FINE ARTS
BOSTON
GIFT OF
Anonymous

SPECIAL LOAN EXHIBITION

OF

CARPETS AND OTHER TEXTILES FROM ASIA MINOR

LIBRARY OF THE
MUSEUM OF FINE ARTS

PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL
ART, PHILADELPHIA, 1919

LIBRARY OF THE
MUSEUM OF FINE ARTS

PREFACE

WE believe that the particular service rendered by this exhibition of rugs and other textiles is that the field has been restricted to Asia Minor. To students and to collectors and to the general public this limitation will appeal because it gives opportunity for detailed study which, so far as we know, has not previously been offered.

Concerning the objects themselves, we owe it to the public spirit of less than a dozen gentlemen that a series of such lasting importance has been gathered.

This catalogue is arranged primarily with a view for use in the galleries before the actual objects, and secondarily as a permanent record of an impermanent exhibition. It has been deliberately planned in such a way that it can be used in connection with the existing technical and popular books on rugs and other textiles, but it should not be considered a substitute for them.

Where the authors of the two chapters differ I have made no attempt to reconcile their opinions. Obviously, such differences encourage inquiry and tend to an ultimate discovery of the truth.

LANGDON WARNER.

Ascriptions both of date and provenance furnished by the owners have been adopted in this catalogue.

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CARPETS

INTRODUCTION

THE origin of carpet weaving is of such antiquity that we can hardly hope ever to trace it to its source. We must be content to know that such textile fabrics were in use by the ancient Egyptians in the time of the Old Kingdom, 2980–2475 B.C.; these were possibly a kind of wool tapestry, something like the Soumak rugs of to-day, and were used also by the peoples whose civilizations centred in Mesopotamia, from at least as early as 1000 B.C. On an Assyrian Stele of Shalmaneser II about 750 B.C., we see carpets with fringes carried, hanging on a pole, by slaves.

The splendid pavements from Nineveh, now in the British Museum, almost certainly represent carpets; the designs on them, at any rate, have survived, on rugs, into modern times. Greek and Roman writers have also added their testimony to the existence of these objects of luxury, which they usually call Babylonian. Sir M. Aurel Stein found among the ruins of a town in the desert of Lop-nor, which he decided had been abandoned about 330 A.D., "two fragments of a well-woven pile carpet in wool. Where not too hard worn it had preserved its colors—several varieties of brown, a rich claret tint, buff, and bright blue—in remarkable freshness. The technic in the arrangement of warp, weft and pile closely resembles that of the modern cheap Japanese rug." At another place, close by, he found "small pieces of carpet of a well-woven ingrain material, showing a delicate floral pattern in colors still vivid."

There are several Chinese or Central Asian pile

carpets, woven with patterns, of the eighth century, in the Shōsōin, the treasury of Tōdaiji, at Nara in Japan.

There is a trustworthy account of a magnificent carpet, found in the palace at Ctesiphon by the Moslem hordes, when they overthrew the Sassanian Empire in 637 A.D. This is said to have been 1051 metres square and to have been made for Chosroes I (531–579 A.D.). It was woven of silk, gold and silver threads and profusely jewelled; it represented a formal garden, divided, as the Persian pleasaunces have been from time immemorial, into parterres, by canals of running water. This was simulated by silver and crystals, the soil by gold and the flowers and fruits by various colored precious stones. Its captors regarded it as too precious for even the Caliph Omar to retain entire, and it was cut into pieces for distribution among the soldiery. Two or three Persian "garden" carpets of the sixteenth and eighteenth centuries are known to exist, which, it would seem, reproduce to some extent the design of this gorgeous affair.

The records of the Caliphate (632–1258) testify to the continued use of carpets throughout that period.

But we are for the moment concerned merely with carpets from Asia Minor, of which alone this exhibition is composed.

Asia Minor or Anatolia, "the Land of the Rising Sun," as it was called in ancient times, may be defined, for our purposes, as the whole of the peninsula west of a line drawn approximately from Trebizond on the Black Sea to the Gulf of Alexandretta on the Mediterranean, slightly deflected to follow the watershed of the western branches of the Euphrates.

With the exception of the rugs woven by the nomad Yuruks, whose fabrics more strongly resemble those of the Caucasian tribes, whence they probably spring, all the carpets made in this peninsula conform so closely to a common type that they may be classed together;

occasionally it is possible to be even more specific. Generally the rugs from this district are to be distinguished from the Persian by their strong rectangular lines and the greater formality of their floral ornament; moreover, the colors are brighter and the harmonies in a different key from those of the Persian weavers; when they tone their major notes as in the Ghiordes and Ladik rugs, they affect a certain grayness in their greens, blues, and yellows, while their purples decline into lavender and mauve, which tints often affect their reds. The patterns, in great measure based upon Persian originals, show that they have been strongly affected by the Coptic and Byzantine motives of Egypt and Constantinople,* on the ancient trade route between which places lie the ports of the west coast of Asia Minor; all of these motives are modified and conventionalized by the severely geometric and rectangular treatment learned from their Caucasian neighbors. Animals, birds, fishes and even human beings, such as are found in many of the finest Persian carpets, seldom, if ever, occur in those of Asia Minor, the majority of whose makers belong to the strict Sunni sect of Mahomedans, to whom such representations are anathema; as a consequence they are largely restricted to flower and leaf and abstract geometric and angular motives, although the origins of many of these may be seen to be floral, and of Persian provenance.

We can trace the history of rugs from this territory further back than that of any other weaves; this is due to the trade between the Near East and western Europe which rose and fell through the centuries from the date of the foundation of the earliest Greek colonies in Ionia and Magna Grecia, if not before. A notable revival of this trade occurred in Italy with Amalfi, Venice and Genoa as the chief ports, in the ninth century, and

* Examples of these textiles and drawings of motives from the same may be found in the exhibition.

flourished for many centuries thereafter. This traffic is doubtless responsible for the appearance of Eastern carpets in western painting at about this time or a little later. Among very early examples, one is represented in a wall painting, which appears to date from about 1300, in the church of San Francesco at Assisi, and another, perhaps earlier, in the painting of the Annunciation which is the most sacred treasure of the church of Sta. Annunziata in Florence; yet another is in a Siennese Madonna of 1310–1320 in the Ryerson collection, Chicago. A fragment of a woolen carpet was found in the church of St. Gereon at Cologne, the design of which belongs to about the year 1000, though the fabric is probably later; it is not a piled carpet but a *haute lisse* tapestry, more like the rugs from Soumak. Instances of the use of these rugs by Italian and Flemish painters from this time (the beginning of the fourteenth century) on, could be multiplied without difficulty, but we will content ourselves with the most interesting because most conclusive example. In the Scala Hospital at Siena is a fresco by Domenico di Bartolo, painted about 1440 to 1444, in which a flight of steps is spread with a carpet of very remarkable design; a fragment of almost this identical pattern is now in the Kaiser Friedrich Museum in Berlin. The design, of possibly Chinese origin via Persia, shows the dragon and phoenix;* it has a border stripe of common occurrence and the familiar Caucasian latch-hook is also prominent. It also appears in a painting by Baldovinetti or Buonfigli in the Jarves Collection at Yale. Certain other rugs of strongly Anatolian style appear occasionally in paintings of Hans Holbein the younger (1493–1543), and are now popularly known to con-

* This is often erroneously referred to as the Ming coat of arms. Though the motive is common on porcelains of that epoch and later, the Chinese have never made use of any thing as heraldic devices or blazonry.

noisseurs as "Holbein rugs," though they are not peculiar to the works of this master; the earliest representation of them is perhaps a painting by Mantegna of 1459 and they occur much more frequently in the works of the Italian painters of the last half of the sixteenth century and in those of the Dutch and Flemish in the seventeenth century than in those of Holbein.* The border, which is often found on them, consisting of Kufic lettering, either in the form of a legible inscription or degraded into a mere ornament, is not peculiar to these weaves but is found on rugs from the southern and eastern Caucasus, besides being a favorite form of Saracenic ornament on every material throughout the Near East from the earliest Mahomedan times. Indeed, it is conspicuous on what Bode believes to be the oldest extant knotted carpet, in those in the mosque at Koniah, which Martin assumes, without giving any reason, to be contemporary with the building of the mosque in 1220, and may be seen on the pottery and metal work exhibited in the cases. It is represented as a border to rugs in a Timurid MS. in the British Museum dated 1410.

Roughly contemporary with these is a class of carpets which has recently been christened Armenian; it is difficult to understand precisely why. Armenia, geographically a continuation of the Iranian plateau to the east and of that of Anatolia to the west, has since long before the beginning of history been a gateway between the two. Its early history, like its later, is a record of continual wars and massacres. Its autochthonous inhabitants are believed to have been Turanians who were overrun between 640 and 600 B.C. by an Aryan invasion. The Semitic Hittites and Assyrians, the Aryan Persians, Greeks and Romans successively strove for and at times conquered it, while in more modern times Arabs, Mongols and Turks have fought

* They may be found in pictures by Terborch and De Vos in the Wilstach collection of this Museum.

over it and subdued it. From about 400 A.D. Christianity was the state religion, but large numbers of Armenians are Mahomedans, while Jews and Parsees are also to be found among them.

Throughout the early Middle Ages it was broken up into a number of petty kingdoms, alternately subject to Byzantium or Persia, Arabs or Turks, and then for brief intervals free. Kurds and Mongols periodically harried these, and even the annexation of the whole country to the empire of the Osmanli Turks brought no cessation of disturbance. Under such circumstances it would be rather remarkable if, despite their position, favorable to the receipt of influences from Persia, the Caucasus and Byzantium, the Armenians had developed any marked style of art. They certainly have not in any other material and it is therefore permissible to doubt if they did in carpet weaving. Nevertheless, it is to Armenians and Greeks in the cities of central Asia Minor that Marco Polo, who passed through the eastern end of the peninsula on his way to and from China between 1271 and 1295, ascribes the weaving of "the finest and most beautifully colored carpets of the world."

The name "Armenian" appears to have been bestowed on these carpets by F. R. Martin in his "History of Oriental Carpets Before 1800," published in 1908, and has been given a wider currency than it deserves by Valentiner in his catalogue of early oriental rugs exhibited at the Metropolitan Museum, New York, in 1910–1911. Martin admits he has little evidence from other arts for the Armenian provenance of these carpets, most of what he advances apparently coming from Mesopotamia. He places too much weight on the fact that a double eagle is found carved over one of the gateways at Koniah and also in an Ushak (*sic*) carpet, in a Florentine painting of c. 1350; and of another carving at Koniah, of what he calls Chinese dragons, which are char-

acteristic of no Chinese dragons known to me. On these last he bases his description of certain patterns in his "Armenian" carpets as dragons, whereas I feel no doubt but that they are derived from the large leaves such as are found in many Persian rugs of the so-called "Mongolian" and the Timurid periods, and even so late as those of the Safavid, particularly those from Tabriz and Kashan; Nos. 110 to 115 are exhibted here in support of this opinion. It is true that Martin refers to an Armenian MS. in his possession dated 1201, "in which are ornaments just like these carpets," and lays particular stress on the use in it of the Kirmiz, violet red, which he considers peculiar to "Armenian" carpets, but he gives no reproductions of this MS. We know that the Asia Minor weavers borrowed ideas from Persia at least as early as the fifteenth century, and the importation of weavers from that country, which was practiced wholesale in 1553, when Solyman the Magnificent transported the entire community of them from Tabriz to western Asia Minor, was in all probability not the first of such deportations.

Martin asserts that Marco Polo's Turkomania (which he identifies with Armenia, though Polo describes both Greater and Lesser Armenia separately from it) was eastern Asia Minor about Van, Diabekir, and Sivas, whereas the wisely cautious Sir Henry Yule merely says: "In Turkomania Marco *perhaps* (the italics are mine) embraces a great part of Asia Minor"; outside of the limits of which, to the eastward, lie Polo's Armenias.

But the principal evidence on which Martin assumes that he has "succeeded in ascertaining" that these carpets come from the mountainous region in the east or Asia Minor about Van and Sivas is derived "from importers in Constantinople." If their word is no better to be relied on than that of such dealers in most

parts of the world, one may be permitted to feel that he has not succeeded in much.

The pattern of the three balls and so-called "Tiger Stripe" (though to me these serpentine bands look more like clouds or waves) is on the authority of a Spanish ambassador to the court of Timur at Samarkand in 1403–1406, described as armorial bearings on the coins of the famous Turk, denoting his dominion over three parts of the world. Another description of it as representing the Cintamini, the precious jewel of the Buddhists, can be dismissed without further consideration as being too far-fetched. The suggestion of Professor Karabacek that it may represent ox-eyes is too fantastic to need serious consideration. It can be derived more naturally from the radical determinative for metal in the ancient Egyptian hieroglyphics; used in this way it is so common in inscriptions in the tombs that it requires no great stretch of the imagination to suppose that its meaning survived and was intelligible through the Ptolemaic into Christian times. It not infrequently appears in Near Eastern textiles as three crescents, and this motive is found in the coat of arms of the Strozzi family of Florence at least as early as the fourteenth century.

The Turkish crescent was in all probability adopted by the Sultans from the Sassanian Persians whose emblem of sanctified sovereignty it was.

Both these motives are common in carpets and textiles from Asia Minor, as this exhibition demonstrates. The earliest examples known to me are on Egyptian fabrics of the fourth to sixth centuries.

We talk glibly enough of "old rugs," but must bear in mind that with very rare exceptions none of the carpets from Asia Minor which come into the market antedate 1750. We are fortunate in being able to show an extraordinary number of such exceptions.

About that time, or perhaps earlier, the great in-

crease in the demand for these fabrics in Western Europe led naturally to an increased production, which for a time showed little or no declension from the old high standards, but finally, as the nineteenth century drew on, the demands of the enormous American market in addition, caused a mushroom growth of new factories, whose product shows the inevitable depreciation resulting from so commercial a system; they are mostly at Demirdje, Akhissar, Isbarta and Hereke. To these we will pay no heed.

The old centres Oushak, Kutaiha, Broussa, Ghiordes and Koula have also fallen under this commercial curse and their output has seriously declined in quality.

A few technical characteristics may be recorded as of value. All rugs from Asia Minor and the Caucasus are woven with the Ghiordes or Turkish knot. I have come to the conclusion that the count of knots to the square inch varies so greatly according to different authorities, that it is of little value for identification of the various weaves. Almost all have woolen warps; in those from Ghiordes and Sivas alone does cotton sometimes occur, and even more rarely, silk.

Most Asia Minor rugs have webbed ends, several moderately long.

The treatment of both is strongly geometric and formal. The Caucasian latch-hook, the most marked characteristic of rugs from that region, is frequently used in those from Asia Minor.

The arch or mihrab in the prayer rugs is often a valuable feature for differentiating the various classes.

The panels crossing the field above and below the mihrab are almost invariably present in Ghiordes and Koula, but rare in the others.

Besides the ancient and at present unclassed and unclassifiable rugs just mentioned, Asia Minor carpets are divided as follows, though it must be remembered that some of the classifications are now merely trade

names, and as our knowledge increases will, no doubt, in many instances, bear revision:

Oushak or Ushak, about 150 miles inland from Smyrna, was famous during the fifteenth and sixteenth centuries for the splendid carpets exported thence to western Europe. They appear in the paintings of many of the Italian and Flemish masters of that period and much of their excellence is probably due to the Persian weavers transported to this portion of his dominions by the Sultan Solyman the Magnificent, on the conquest of that country in 1553; two or three Oushaks now owned in England bear dates 1584, 1585 and 1605. The designs of both these and Bergamo rugs are in many cases directly traceable to those of Persian carpets of the Safavid dynasty (1502–1722) and of those of the preceding Timurids. They figure frequently in the miniatures of these times. The carpets in which this influence is predominant are known as "Turkish Kirmans." The Yapraks, which are coarser, were the old-fashioned red and green or red and blue "Turkey Carpets" of our grandfathers. Oushak rugs are also made nowadays at Kutayha and Broussa.

Bergamo, Bergama, Pergamo, a name sufficiently close to the ancient Pergamos to need no explanation, is in this neighborhood. Bergamo carpets are represented in paintings of the sixteenth century. The rugs, which have been made there for centuries, differ from most other Asia Minor rugs in being squarer and in that prayer rugs of this weave are the exception rather than the rule. In design, medallions, generally large and bold, are frequent, with the field well covered; the same motives occur as in the Koula and Ladik, particularly in the borders, but are often so conventionalized as almost to lose their identity. The nap is heavier and the colors richer and more glowing.

Ghiordes, also written Ghiordez, Gurdez, Guerdi, Gierdi, Yourdez, Yurdi, Yordi. Made in and about the

city of Ghiordes, generally supposed to be the ancient Gordium, about 50 miles northeast of Smyrna. The chaste perfection, small patterning and soft color of these rugs gave them a great vogue among collectors about twenty-five years ago and fanciful prices were paid for them. A reaction has set in of late years, but for those to whom delicacy rather than strength appeals they will always have a charm. The prayer rug is the commonest type and a characteristic feature is the panel running across the field above and often below the prayer niche, though this occurs also in Koula and other weaves from this district. The prayer niche represents the mihrab built into the wall of the mosques to indicate the direction of Mecca. In early rugs it is often woven complete with its pilasters and hanging lamp. The floral motives of these and other rugs from the Smyrna district show a marked affinity with those of the "Rhodian," and "Damascus" pottery, so-called, which there is now reason to believe was made (probably at Ismid) in the northwestern corner of Asia Minor.

No. 67 in this exhibition bears a date corresponding to 1644 A.D.

KOULA, Kulah or Coula. The rugs made in and in the vicinity of a town of that name to the southeast of Ghiordes, in the past, are often almost indistinguishable from those made at the latter city. The colors of both are subdued and often pale, almost to chalkiness. Many of the motives found in these rugs may be traced to Coptic originals with which their weavers doubtless became acquainted in the course of trade between Alexandria and Byzantium; certain ancient Cretan affinities may also be traced in them.

The field of Koula rugs is more often filled with figures than that of Ghiordes, where solid color usually predominates. Red and golden tan are favorite colors, the latter being almost a characteristic of Koulas. The

niche is usually lower and the border consists most frequently of a number of stripes, dark and light alternately. Modern factories for rugs of these types have been established at Akhissar and Demirdje.

Ladik, the modern name of the ancient Laodicea, once the centre of an important rug industry. They rival the Ghiordes in beauty of design but the color is usually richer; as with these the prayer rug is the commonest type.

Meles, variously Melhaz, Melace, Milas, Makri, also Carian or Karian. Marketed in the town of Melassa or Milassa about 75 miles south of Smyrna, the centre of the district (the ancient Caria) where these rugs used to be made; it included the seacoast towns and some of the Islands of the Ægean. They are no longer produced and increasingly rare; superficially they bear a close relationship to the so-called Anatolian carpets, but have an individuality of their own. Some authorities assert that those which they differentiate as Rhodian show the impression produced on their weavers by the stained-glass windows in the church and castle of the Knights of St. John in that island, which were built in the sixteenth century. "Tappeti Rhodesi" are mentioned in Venetian documents of the sixteenth century.

Koniah or Konieh rugs, made in the province of that name, the chief city of which is the ancient Iconium. Rug weaving has always been an important industry in the centre of the peninsula; most of the so-called Anatolian rugs came from this district and from that of Angora to the north. The ornament, as a rule, tends to become more geometric in treatment as we draw nearer to the Caucasus, but the borders of the Koniah rugs are more geometric than those of almost any others from Asia Minor. Still the formality of the design is often compensated for by the richness of the coloring.

Kirshehr, Kiretshehr, Kirshehir, Kirscher, made

in the town of that name in the province of Angora. They bear a marked similarity in design to Koula rugs.

MUDJAR are generally classed as Anatolian, in which province the city of that name is situated. They are characterized by a wide range of color.

SHIVA or SIVA. At Siva, in the extreme east of Asia Minor, are made rugs of a markedly Caucasian type. The weave is Persian, but the patterns and coloring are similar to those of Bergamo, from which city it is separated by almost the whole length of the peninsula.

YURUK. Synonyms, Yurouk, Yaruk. The word means "wanderers" or mountaineers, and the rugs are so named because they are made by the nomad mountaineers who wander all over Asia Minor in search of pasture for their flocks. Their rugs in pattern and weave resemble those of the Kazaks of the Caucasus, to whom their makers are akin in blood, while the color often suggests the Tekke Turkoman carpets of central Asia. They stand alone among Asia Minor rugs in their Caucasian use of the latch-hook pattern in greater profusion than any other and in their long pile.

HAMILTON BELL.

CARPETS

1. **SO-CALLED ARMENIAN.**

FIELD: Red, covered with a conventionalized leaf design, in blue and yellow, forming large triangles; in these are formalized Persian palmettes, of green, red, yellow, tan, white and ink purple; some of these suggest "dragons"; hence the name often given to these carpets. See introduction.

BORDER: White, with formalized S motives, in the colors of the field.

WOOL: 17 feet 1 inch by 10 feet.

Lent by Mr. Philip M. Sharpless, West Chester, Pa.

2. **SO-CALLED ARMENIAN, XIV–XV CENTURY.**

FIELD: Red, covered with a highly conventionalized leaf design in yellow and blue-green, forming large diamonds of various sizes, broken, centered and interspersed with formalized Persian palmettes of light blue and white, with accents of dark blue and brown; some of these suggest "dragons." See introduction.

BORDER: Dark blue, with a stiffened rinceau of white, blue and light red leaves.

WOOL: 19 feet 8 inches by 6 feet 10½ inches.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. Charles F. Williams, Norristown, Pa.

3. **SO-CALLED ARMENIAN.**

FIELD: Blue, filled with formalized Persian palmettes, and other flower motives in red, pale blues and greens, tan, purple and white.

BORDERS: Main border white, with a stiff Herati pattern in the colors of the field; guard stripes white, with rigid rinceaux in black and red.

WOOL: 18 feet by 6 feet 8 inches.

Lent by Mr. Philip M. Sharpless, West Chester, Pa.

4. **SO-CALLED ARMENIAN.**

FIELD: Red, cut into large diamonds by conventionalized leaves of blue and white, the interspaces filled by large formal palmettes, and four large, so-called dragons. The leaf forms are filled with stiff leaves and flowers, the colors are reds, blues, and yellows, with a little green and purple.

BORDERS: Main border is white, with formal rinceau of flowers and leaves, which show the origin of the S form, so common in Asia Minor borders; bordered on either side with several narrow guard stripes, of which the widest are yellow, with black and red rosettes.

WOOL: 15 feet 5 inches by 7 feet 4 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

5. **SO-CALLED ARMENIAN, XV TO XVI CENTURY.**

FIELD: Red, covered with formalized leaf designs, making what look like one and a half large diamond-shaped panels interspersed with Persian palmettes and rosettes, conventionalized, in red, green, yellow, and white.

BORDERS: Main border fawn, with stiff rinceaux looking like S patterns, in red, blue, and black; the guard stripes carry the reciprocating trefoil in red and blue.

WOOL: 15 feet 2 inches by 7 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

6. **SO-CALLED ARMENIAN.**

FIELD: Red. Down the centre lie three irregular octagons, white, with motive composed of eight palmettes, radiating from a star-like flower; from each of these radiate four dark blue leaves, filled with smaller floral ornaments; six yellow and two blue formalized cypress trees, flower stems, and other smaller motives fill up the field; colors, reds, yellows, purple, and a little green.

BORDERS: Main border white, filled with geometric panel, ending in knot forms, of colors of the field; guard stripes carry simplified reciprocating trefoils in red and white.

WOOL: 11 feet 7 inches by 7 feet 5 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

7. SO-CALLED ARMENIAN.

FIELD: Brick red, filled with formalized Persian palmettes, vertically arranged, of green, blue, white, and purple, and many tones of yellow tan; scattered among these are knot-shaped motives, based on Persian roses.

BORDERS: Main border made up of small panels of various shapes, in the colors of the field; guard stripes, white, with a running geometric pattern.

WOOL: 9 feet 2 inches by 5 feet 3 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

8. MID XVI CENTURY.

FIELD: Gray, powdered with a unit of three small balls, in light blue and cream white.

BORDERS: Darker gray ground, dotted with violet brown; the main border is cut into chevrons by two waved bands, known as "tiger stripes," of red and light blue; in each chevron is repeated a unit of three balls, in violet, brown and red; inner guard stripe carries a stiff floral zigzag, in brown, violet and red. These patterns are discussed in detail in the introduction.

WOOL: 12 feet 6½ inches by 7 feet 11⅝ inches.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. Charles F. Williams, Norristown.

9. SO-CALLED ARMENIAN.

FIELD: Red, well covered with large floral patterns, of Persian type, in blue, yellow, green, and purple.

BORDERS: Inner, white, with stiff flowers, like two crescents back to back, strung on a reed; outer, angular reciprocating fleur-de-lys in yellow and ink purple, outlined with red.

WOOL: 6 feet 4 inches by 5 feet 1½ inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

10. SO-CALLED ARMENIAN.

FIELD: Strong yellow, well filled with a large vigorous pattern in red, pink, purple-brown, and pale yellowish white of obvious Persian derivation and almost Persian freedom; in four of the rose-like motives are crescents on a blue ground.

BORDERS: Main border is red with conventional Persian roses in the colors of the field set formally along it. The inner guard stripe is pinkish fawn color with stiff rinceaux bearing blue blossoms; the outer very narrow, yellow with red S.

WOOL: 5 feet 9 inches by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

11. UNIDENTIFIED, ASIA MINOR.

FIELD: Black, much decayed, closely covered with formalized tulip or so-called "Rhodian Lily" plants, interspersed with oblong labels, filled with geometric motives; at intervals occur three crescents, all in red, yellow, ochre and gray-blue, with touches of white.

BORDER: Ochre yellow with red borders; in it are the lily, crescent, and stiff plant figures in the colors of the field.

WOOL: 11 feet 2 inches by 6 feet.

Lent by Mr. John D. McIlhenny, Philadelphia.

12. SO-CALLED OUSHAK.

FIELD: Has been black, which is greatly decayed; it is covered with an angular version of the Persian Herati pattern in red, yellow, blue, and green; in centre a large star in bright scarlet encloses a smaller in blue; at the ends are Persian panels; these large motives are filled with floral patterns.

BORDERS: Bright red, cut into alternate blue and yellow panels, each containing a formalized palmette, by a wide blue meandering band, which knots itself at intervals into octagons. The inner guard-stripe has red Coptic leafage on a blue ground, the outer, stiff foliage in red on a yellow ground.

WOOL: 17 feet 5 inches by 8 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

13. SO-CALLED OUSHAK.

FIELD: Red, with delicate floral pattern in dull blue; in the centre, a large Persian ogee, blue, filled with a red quatrefoil outlined with yellow; towards the corners half similar quatrefoils project into the field; these are all filled and broken up with stiff Persian leaf and palmette patterns in various colors, outlined with yellow.

BORDER: Dusky blue, with Chinese cloud bands, alternately red and yellow, interspersed with star flowers and four-part knots "of destiny." The whole design shows strong Persian provenance.

WOOL: 14 feet 11 inches by 7 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

14. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Red, with two connecting four-lobed panels each enclosing a red hexagon; the stiffened Persian flower designs with which these are covered are entirely in the two colors, alternating red on blue and *vice versa,* together with clear pale yellow, apple green and touches of lighter shade of grayer blue.

BORDERS: Main border of same red as the field with stiff rinceaux in a yellow and bluer green than that in field. The whole strongly suggests a Persian origin for the design.

WOOL: 9 feet 10 inches by 6 feet 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

15. SO-CALLED OUSHAK, XVII CENTURY.

FIELD: Bright light scarlet, covered entirely with a stiff Saracenic repeating pattern, in strong yellow, relieved with touches of bright blue.

BORDERS: On a bluish-green ground, a pattern in yellow, with red notes, of "degraded Cufic," *i.e.,* derived from Cufic inscriptions such as are seen in No. 52.

The inner and outer guard borders bear a twisted flattened riband, red on blue and green and yellow on a red ground.

This rug came from Spain.

Rugs of this type either with a Cufic border or

such as that on this are found in early XVI Century north Italian paintings; those, for instance, by Lorenzo Lotto, Girolamo da Libri, Bronzino, etc.

Wool: 5 feet 7 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

16. SO-CALLED OUSHAK.

Field: Bright scarlet, covered entirely with a stiff Saracenic repeating pattern, in strong yellow, with touches of lapis blue.

Borders: On a bluish-green ground, a pattern in yellow, with red notes of degraded Cufic; guard stripes: inner, blue-green; outer, red, with an angular rinceau red on blue, and *vice versa*.

Wool: 7 feet 6½ inches by 4 feet 7 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

17. SO-CALLED OUSHAK, MID XVI CENTURY.

Field: Scarlet, covered with a formal Saracenic pattern in yellow, with touches of dark blue.

Border: Dark green-blue, with cloud bands and formalized Persian flowers in reds, blues, yellows and olive; the guard stripes are red, filled with stiff rinceaux in blue, the outer with floral motives, in the colors of the field.

Wool: 9 feet 8½ inches by 5 feet 11 inches.

Lent by Mr. Philip M. Sharpless, West Chester, Pa.

18. SO-CALLED OUSHAK, EARLY XVII CENTURY.

Field: A diapered ground of two shades of pale turquoise cut into three hexagonal panels of coral red, filled with a Saracenic pattern in the turquoise shades and white which, in the central panel, is emphasized by a few notes of deeper blue.

Borders: Main border is of greener shade of turquoise and carries four-lobed panels of darker blue and white, separated by smaller panels outlined in red.

The whole rug suggests Persian influence.

Wool: 5 feet 6 inches by 3 feet 1 inch.

Rugs of this type are to be found in a painting by Lorenzo Lotto in SS. Giovanni e Paolo at Venice, century 1530, and in one by Torbido in Vienna.

Lent by Mr. James F. Ballard, St. Louis.

19. SO-CALLED OUSHAK, EARLY XVII CENTURY.

FIELD: Pale scarlet, covered with stiff Saracenic repeating pattern in brilliant yellow with a few notes of pale blue.

BORDER: Lapis blue with Persian medallions of yellow and pale blue alternately, filled with formalized flower pattern in red, yellow and dark blue; the blue ground further broken by fleur-de-lys-like flowers arranged formally in the interspaces.

WOOL: 5 feet 8 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

20. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Brilliant red, with a yellow quatrefoil in the centre, on which are iris-like flowers in the red and light blue. The corners are irregular in outline, of a deep myrtle green, yellow, red, and touches of blue.

BORDER: Of strong blue, with Chinese cloud bands, alternately red and palest blue, among stiff star flowers and four-looped knots "of destiny."

WOOL: 5 feet by 3 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

21. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Liver red, the central motive is a four-pointed, star-like cross of deepest indigo outlined with clear yellow, two triangles of the same project into either end of the field, the exceedingly angular patterns are laid all over both field and stars, in brighter reds, blues and the same yellow, with touches of purple and warmer yellow.

BORDER: On a black ground, which has greatly decayed owing to the corrosion of the dye, are stiff palmette flowers and leaves connected by straight lines.

WOOL: 5 feet 9 inches by 4 feet 3 inches.
A rug of this type covers the steps of the Doge's throne in Paris Bordone's picture of the "Fisherman and the Ring" at Venice.

Lent by Mr. James F. Ballard, St. Louis.

22. **SO-CALLED OUSHAK, XVI CENTURY.**

FIELD: Scarlet, with very stiff pattern of Persian flowering branches, in light green, blue, and white; four large "star patterns," all of which are cut by the border; these are filled with an eight-blossomed Assyrian motive, of formalized irises, in the colors of the field.

BORDERS: Main border red, with formalized Persian leaf and flower pattern in blue, green, white, red, and touches of dark blue; outer border dark blue, with white formal rinceaux, enlivened with red.

WOOL: 8 feet 11¼ inches by 6 feet 7¾ inches.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. Charles F. Williams, Norristown, Pa.

23. **SO-CALLED OUSHAK.**

FIELD: Dull red, covered with formal Persian flowers and leaves in tones of blue; on this are two eight-pointed and one triangular "star" panels of indigo blue, with portions of the same projecting into the field from all sides; these are filled with formalized flowers and stems, chiefly in yellow.

BORDER: Composed of reciprocating ogee-arched motives, in red and blue, each containing a flower; between this and the field is a narrow yellow stripe, with a very stiff rinceau in red and blue.

WOOL: 12 feet 8 inches by 6 feet 3 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

24. **SO-CALLED OUSHAK, XVI CENTURY.**

FIELD: Scarlet, with a Persian flower pattern in green, blue and yellow; on it are "star patterns," two large, eight-lobed, and two smaller, quatrefoiled, complete, while portions of eight others project into the field at the sides; these stars are dark blue, outlined with yellow, and filled with Persian tracery of the same and red.

BORDERS: Scarlet, with a reciprocating ogival flower and leaf pattern, in the colors of the field.

WOOL: 12 feet 1½ inches by 6 feet 7¾ inches.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. Charles F. Williams, Norristown, Pa.

25. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Dull red, covered with formalized pattern of flowering branches in blues, greens, yellow and purple. On it are "star" patterns, a large eight-lobed in the centre, two smaller quatrefoiled at the ends, and portions of eight-lobed projecting into the field at the ends of the sides. These are all purplish blue outlined with clear yellow and filled with tracery of the same relieved with touches of red.

BORDERS: The fragmentary main border is gray blue, cut into blunted triangular spaces by red and yellow leaves; the spaces between filled with flowers; the inner guard stripe bears a red, stiff, riband border on yellow. Extremely Persian in design, treated with Asia Minor stiffness.

WOOL: 5 feet 7 inches by 3 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

26. SO-CALLED OUSHAK, EARLY XVI CENTURY PRAYER RUG.

FIELD: Brilliant red, entirely filled with three rows of stiffened Persian flowers and leaves, yellow, with touches of blue of various tones; the mihrab is delicately outlined in pale turquoise.

BORDERS: Main border, deep blue with one row of the same pattern as in the field, but in reds, pale blues and yellows; the outer border red with a formalized rinceau in yellow and pale blue.

WOOL: 5 feet by 3 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

27. SO-CALLED OUSHAK, EARLY XVII CENTURY.

FIELD: Bright crimson red, with a sort of prayer panel outlined by band, mainly of black and yellow, which at the base rises into an octagonal figure, in which is a small parti-colored star; in the centre an irregular hexagon of green, filled with formalized flowers and leaves in red, blue, and yellow; below this two triangles of soft blue, also filled with stiff branches and leaves of red and yel-

low; the upper diagonal sides of these triangles are stepped and from each step a fine latch-hook rises into the field; in the upper part are five lamp-like motives, three inside and two outside the "prayer arch."

BORDER: Decayed black, displays an angular design of remotely Herati origin, in yellow and red.

WOOL: 5 feet by 3 feet 11 inches.

Lent by Mr. James F. Ballard, St. Louis.

28. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Deep red, with a dark blue conventionalized floral pattern; almost filled by a double ended panel of Persian type, largely in deep indigo, outlined with a bold pattern in yellow on black; large leaves of fine bright yellow and red make two inner figures of ogee-form, in which are two so-called lilies—Persian iris, parti-colored blue and yellow with red outlines; other stiffened Persian floral patterns fill up the voids.

BORDERS: Fragmentary, of dark indigo with large flowers in red, yellow, blue, and green; the inner guard stripe, which survives on the sides alone, is in the yellow with a stiff rinceau in red and black.

The Persian provenance of the design of this carpet is unquestionable.

WOOL: 5 feet 9 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

29. SO-CALLED OUSHAK.

FIELD: Red, closely covered with gray-green and blue and yellow formalized flower sprays, cut into lobes and pointed medallions, by broad, blue bands, filled with similar floral sprays, in ochre yellow.

BORDERS: Main border is red, with a reciprocating spade-shaped space, formed by a waved line in ochre yellow; these spaces are filled with sprays, like those in the field, in the same colors; the inner guard stripe is gray-blue, the outer yellow, with stiff rinceaux in red.

WOOL: 12 feet 8 inches by 8 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

30. SO-CALLED OUSHAK, XVII CENTURY.

FIELD: Brick red, cut into large diamonds by yellow bands spotted with purple; at the intersections are small hexagons. The large diamonds contain spidery rectangular motives, in blues and greens; white quatrefoils are dropped here and there.

BORDERS: Main border a dull orange ground, with pronged crosses in the colors of the field; guard stripes dull purple, with stiff twisted riband pattern in red and white.

WOOL: 7 feet 5 inches by 5 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

31. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Liver red, spotted with blue, and diapered with blue eight-pointed stars, every alternate one connected by blue lines, making diamonds; these stars have yellow centres.

BORDERS: Gray blue, cut into reciprocating stiff ogees by a yellow line; in these ogees, stiff rosettes and lancet leaves alternately.

WOOL: 7 feet 2 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

32. SO-CALLED OUSHAK, XVI CENTURY.

FIELD: Crimson; in the centre a roughly hexagonal figure, enclosing a pointed cross in dark blue, red and yellow; in the corners dark blue Saracenic ornaments, with touches of yellow; at the upper end a tasselled figure recalls the lamp of prayer rugs.

BORDERS: Dark blue, with formalized Persian flowers; inner guard stripe curious hooked rinceaux in red, blue, and yellow on black; outer, red, with stiff floral rinceaux.

WOOL: 4 feet 9 inches by 3 feet 5 inches.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. Charles F. Williams, Norristown.

33. SO-CALLED BERGAMO.

FIELD: Strong liver red, with large design filling it. In centre is huge formalized palmette, in which blue predominates; from it radiate, towards the ends, four large conventional leaves, yellow with light blue ribs; these enclose one at each end, blue, red, and yellow Persian flowers; at the sides, two detached blue leaves; and other stiff leaf and flower forms fill the interspaces; all round the field is a row of stiff little tree forms.

BORDER: Main border is in strange contrast to the largely designed field; it is small in scale and in detail resembles the border of a Ghiordes rug; the ground is yellow with pattern in colors of the field. The leaf forms in the latter lie between those often called dragons and their Persian originals.

WOOL: 7 feet 1 inch by 5 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

34. SO-CALLED BERGAMO.

FIELD: Dark liver red, with large design centred like No. 33 in great palmette, with radiating yellow leaves; the motives are similar but the color is deeper and stronger.

BORDER: Main border carries on strong yellow ground, flowers, alternately red and blue, curiously small in scale compared to the field and still more like the border of a Ghiordes or Koula than that of No. 33.

WOOL: 6 feet 1 inch by 5 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

35. SO-CALLED BERGAMO.

FIELD: Strong liver red, filled with patterns so strongly resembling Nos. 33 and 34 that they need not be repeated.

BORDERS: Four, two of almost equal width; the inner carries stiff floral rinceau in two or three tones of the red and pale blue on a white ground; the outer is filled with diagonal panels alternately liver red and pale blue, each bearing rosette in contrasting colors; the guard stripes are liver red with tiny floral rinceau.

WOOL: 6 feet 2 inches by 5 feet.

Lent by Mr. J. Mitchell Elliot, Philadelphia.

36. SO-CALLED BERGAMO.

FIELD: Brownish red, centred with rectangular panel, which sprawls off into the corners in stiff angular motives of blue and green; these are outlined with white, which feathers out into latch-hooks; both field and panels are decorated with stiff plant forms, mainly yellow.

BORDER: Divided by yellow entrelacs, remotely based on Cufic script, into red, green and blue panels; the inner and outer guard stripes carry the folded riband motive in red and blue outlined with white.

WOOL: 5 feet 4 inches by 4 feet 2½ inches.

Lent by Mr. J. Mitchell Elliot, Philadelphia.

37. SO-CALLED BERGAMO, EARLY XVI CENTURY PRAYER RUG.

FIELD: Dull ivory, with curious sparse angular plant motive; the lamp a vase of Persian form and many of the flowers have a markedly Persian look; the spandrels terra-cotta red with formal foliage in black, outlined with white.

BORDERS: Main border yellow, divided into rectangular panels with ivory grounds, filled with same angular Persian motives as field; outer and inner guard stripes bear the reciprocating fleur-de-lys motive in black and red.

WOOL: 6 feet 2 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

38. SO-CALLED BERGAMO, XVI CENTURY.

FIELD: Double pointed centre, almost diamond shaped, is bright red, covered with characteristic angular floral motives found in rugs of this period, with a yellow vase at each end; the corners are of fine brilliant blue, with white and red flower and red lancet leaves in each.

BORDERS: Main border yellow, with rectangular panels of white filled with red, blue, and yellow conventionalized flowers; the corner panels and the central one of each side are more brightly colored, red or blue; inner and outer guard stripes have reciprocating fleur-de-lys in black and red.

WOOL: 5 feet 3 inches by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

39. SO-CALLED BERGAMO, LATE XVII CENTURY.

FIELD: Intense deep indigo double-ended panel filled with stiff flowers and leaves. At each end a red vase; corners red with blue green branched pattern.

BORDERS: Main border red, cut into rectangular and star-shaped panels, of which every other one has a fawn colored ground; these and the interspaces are filled with geometricized blossoms and sprays; the inner and outer guard stripes carry stiff red sprays on black ground and surrounding the whole is a border of red with two blue lines and yellow stars with black centres.

A similar rug is in a picture by Thomas de Veyser (1596–1679) in the National Gallery, London.

WOOL: 6 feet 2 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

40. SO-CALLED BERGAMO.

FIELD: Blue, filled with stiff floral patterns in red and white; in the centre is a double-ended gabled panel of brown crimson bordered with white, also filled with formalized Persian plant forms, rising from a vase at either end, in white, purple and blues.

BORDERS: Main border yellow, with a stiff rinceau in crimson bearing bunches of flowers in white, crimson and blue; guard stripes, inner crimson, outer white, with curling branches.

WOOL: 6 feet by 5 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

41. SO-CALLED BERGAMO.

FIELD: Crimson, with scattered stiff flower and leaf motives; almost filled by a double ended panel of soft greenish blue centred by a gray-rose diamond, outlined by stiff flowers, as on the field, in ivory white.

BORDERS: Main border blue, covered with "Mina Khani" rosettes in all the colors of the field; inner guard stripe, white with rosettes; the outer, crimson with an angular rinceau.

WOOL: 5 feet 8 inches by 4 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

42. SO-CALLED BERGAMO.

FIELD: Crimson red, in the centre a deep blue diamond outlined by eight-petalled flowers, white with red calices, each supported by a blue green leaf on the red field and a red one on the blue diamond; at either end of the diamond is a red and white Persian flower from which grow two formalized lilies, yellow and red; in the centre of the diamond is a roughly hexagonal panel, of rose-red broken with green sprays, enclosing a smaller diamond within which is a pale blue cross; the corners are yellow with flower and leaves similar to those on No. 39.

BORDERS: Main border red with stiff rosette-like flowers. The guard stripes ivory white with stars in hexagons.

WOOL: 5 feet 3 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

43. SO-CALLED BERGAMO.

FIELD: Red, double-ended gabled panel with ochre yellow corners containing formal flower and leaf forms; in centre blue diamond outlined by eight-petalled flowers, white with red calices and red leaves; in the middle of the diamond is a red pointed cross very similar to No. 39.

BORDERS: Main border red ground, angular panels filled with geometric patterns of white, yellow and blue, alternately; guard stripes white with hexagons enclosing stars in the colors of the field.

WOOL: 5 feet 5 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

44. SO-CALLED BERGAMO.

FIELD: Red; in the centre eight flowers, yellow, centring on blue rectangle; although the flowers are based on the Persian iris and "Rhodian" lily, the entire ornament is most Assyrian; scattered about the field are other motives in yellow and blue, some of plainly floral origin, while others seem to be based on degraded Cufic; the red field is cut into at each end by stripe filled with stiff leaf motives of

white, blue, and green; the spaces at the end are club-shaped, blue, and are connected with narrow blue border.

BORDERS: Outside this again is a deep crimson border with stiff rinceau chiefly in cream buff; the widest outer border is crimson, purple, and yellow in conventional floral forms. A rug of this type may be seen in Carpaccio's "Departure of St. Ursula" in Venice, painted about 1490–1495.

WOOL: 6 feet 4 inches by 5 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

45. SO-CALLED BERGAMO.

FIELD: Blue, almost filled by double-ended gabled panel of red; both covered with rectangular patterns in white, a little yellow, red, and blue; conspicuous among these are lobed flower forms, and four triangles fringed with latch-hooks.

BORDERS: Main border filled with geometric arrangement of white straps, on a parti-colored ground of red and blue, which at regular intervals form diamond-shaped rosettes; guard stripes, yellow, with quatrefoils, red and blue, alternately.

WOOL: 6 feet 4 inches by 5 feet 2 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

46. XV CENTURY.

FIELD: Sage green, filled with octagonal motives, composed of *entrelacs* of red and violet, centred with cruciform patterns in blue, red, and yellow, these interspersed with eight-pointed "stars."

BORDERS: Green, filled with geometric arrangements of straps in red and blue, or red and purple, where these form diamond-shaped rosettes; each is centred by a square, checkered red and blue and red and yellow, alternately.

WOOL: 5 feet 3⅜ inches by 3 feet 7¼ inches.

A rug with a similar field appears in a picture by Membling, of c. 1480, in the Uffizi at Florence.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. Charles F. Williams, Norristown, Pa.

47. **XVI CENTURY.**

FIELD: Rose-red, in centre, an irregular hexagon of myrtle green, charged with a quatrefoil of blue; these are filled with geometric tracery in coral and pale yellow; the corners are filled with Chinese cloud band ornaments in blue green.

BORDERS: Main border filled with stiffly rendered Persian pattern of coral and rose-reds, greens, blues and pale yellow on deep blue ground; inner guard stripe has a red angular rinceau on a grayish blue ground; outer, a freer treatment of the same, myrtle green on a rose-red ground.

WOOL: 5 feet 10 inches by 3 feet 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

48. **XVI CENTURY.**

FIELD: Pale coral, centred by an irregular hexagon of deep blue with a quatrefoil in coral and green-blue with touches of white. The irregular corners are filled with an angular motive based on the Chinese cloud band in cream white and palest turquoise blue.

BORDERS: Main border dark blue with a stiffened Persian pattern in coral, cream, green and paler blue; guard stripes are coral with angular rinceaux in the other colors mentioned.

WOOL: 5 feet 1 inch by 3 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

49. **LATE XV CENTURY.**

FIELD: Dull red, with rectangular panels of various sizes and shapes, built up of formalized flowers and geometrical motives, in which dark blue and white predominate.

BORDER: Red, with "double Cufic" pattern in white; guard stripes red, with blue folded riband in blue in inner, purple in outer stripe.

WOOL: 8 feet 11½ inches by 4 feet 11½ inches.

Similar rugs may be seen in paintings by Bissolo, early XVI century, in SS. Giovanni e Paolo, Venice, and by Raffaellino del Garbo, c. 1490.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. Charles F. Williams, Norristown.

50. LATE XV CENTURY

FIELD: Deep rose, with a sort of prayer panel, indicated on it by a red and blue band of reciprocating leaves, outlined with white, which at the base rises into an octagonal figure. A line of yellow, with rounded hooks, follows this band inside. In the centre is an eight-blossomed Assyrian motive, in yellow, springing from a parti-colored eight-pointed star, of red, blue and white.

BORDER:: Black, very formal flowers and leaves, with hook or frond-like terminations in red, green, yellow and white; outer stripe red, with white angular rinceaux, bearing red, blue and yellow flowers.

WOOL: 5 feet 8 inches by 3 feet 9 inches.

A rug like this appears in Carpaccio's "Departure of St. Ursula," painted 1490–5, in Venice.

From the Joseph Lees Williams Memorial Collection.

Mr. Charles F. Williams, Norristown.

51. MID XVI CENTURY.

FIELD: White, filled with a repeating rectangular design in green and pink, which has been fancifully regarded as birds; between these are formalized Persian flowers of reds and yellow, the rose predominating.

BORDER: Also white, separated from field and bounded by a red and purple line; on it are Chinese cloud bands in red, purple, green, and yellow, interspersed with flowers and four-part knots, red, purple, and yellow.

WOOL: 5 feet 9 inches by 4 feet 3 inches.

Similar rugs are found in paintings by Peter Candid, of c. 1600, in the residence at Munich, and by Varotari of 1625 in the Hermitage at Petrograd.

From the Joseph Lees Williams Memorial Collection.

Lent by Mr. Charles F. Williams, Norristown, Pa.

52. EARLY XVI CENTURY.

FIELD: Gray fawn ground; in the centre is an octagon, with a black centre and blue border, filled with Nashky inscriptions, black on the blue, and blue on the black, which read as follows: In the

centre, "Say, He is God alone, God the Eternal! He begets not and is not begotten! Nor is there like unto Him anyone!" In the border, in Turkish, "Whosoever prays upon this carpet, may his prayer be accepted and (may God) make him attain his desire (?) and from Heaven may his sins be wiped out." Rising from the octagon is a standard on a slender staff, black, with a blue inscription; the corners are filled with Saracenic ornaments, in blue and fawn color, on a black ground.

BORDERS: Main border is black, with Persian panels filled with inscriptions in fawn, Cufic at the bottom, and Nashky script elsewhere. "God! There is no God but He, the Living, the Self-Subsistent; slumber takes Him not, nor sleep. His is what is in the heavens, and what is in the earth. Who is it that intercedes with Him save with His permission? He knows what is before them, and what is behind them, and they comprehend not aught of His knowledge but what he pleases. His throne extends over the heavens and the earth and it tries Him not to guard them both, for He is high and grand." The corners and spaces between the panels are filled with floral ornaments in crimson, red, blue, and fawn; the inner and outer guard-stripes carry the three balls, which here are undoubtedly crescents, and cloud or tiger stripes in blue and fawn, on a crimson ground.

WOOL: 5 feet 4 inches by 3 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

53. PRAYER RUG C. 1600.

FIELD: Gray-white, triple arcade, with architectural features, very complete, the pilasters having capitals and bases in red, blue, and white; the spandrels are yellow ochre, with formal branches in red and blue; top panel red and blue reciprocating spade-like motives, ending upwards in eleven very conventional flowers, alternately blue and yellow.

BORDERS: Scarlet, with Persian panels of blues and yellows, filled with formalized flowers; inner guard-stripe blue, with rigid S pattern; outer blue, with rosettes.

This would seem to be the prototype of the Ghiordes, Koula and Ladik prayer rugs.

Wool: 5 feet 6 inches by 3 feet 10½ inches.

From the Joseph Lees Williams Memorial Collection.
Lent by Mr. Charles F. Williams, Norristown.

54. CO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

Field: Buckskin color; suspended from the arch is an ewer, inverted, as is not uncommon in these rugs, from which again hang three small lamps; pilasters on either side are conventionalized into wide ornamental bands, at the bottom is a row of three carnation flowers, small pink leaves border the field; the spandrels are pale green, diapered with pink sprigs of leaves in pairs; the panel above is dark blue, that below ivory, both diapered with crescent-shaped petals and bordered with a particularly refined wavy leaf and flower motive.

Borders: There is no main border but a number of narrow stripes, as is often the case in Koula and Ladik prayer rugs; the prevailing colors are white and black, which last has almost totally disappeared; four of the stripes are terra-cotta red and one a fine sapphire blue; all are dotted with little ornamental motives.

Wool: 5 feet 9 inches by 4 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

55. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

Field: Ivory; the pilasters and lamp have become purely ornamental and floral; at the base is a row of eight carnation flowers; the arch is of unusual form, being triple with the abaci of the columns strongly marked, these and the spandrels are filled with yellow and blue ornaments on black ground, but are cut off by a stripe running across the field of yellow and black reciprocating ogee-shaped spades. The inscription in the arch reads: "There is but one God and Mahomet is his prophet." In the panel above the arch is repeated in cartouches an inscription in Turkish which has not been read.

BORDERS: Main border, formal flowers derived from the Persian "Mina Khani" design, in buffs and blues on a dark blue ground.

WOOL: 5 feet 10 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

56. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

FIELD: Ivory gray, broken by two pilasters supporting prayer arch which have become ornamental panels, and by some delicate ornamentation at the top and bottom; the spandrels are blue, with the characteristic floral ornament in red and fawn; panels above and below with blue grounds and Persian ornament.

BORDERS: Main border, strongly Persian pattern of Herati derivation on a faded black ground; inner guard stripe, a stiff "wave" pattern; outer guard stripe, formalized rinceaux.

WOOL: 6 feet 1 inch by 4 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

57. SO-CALLED GHIORDES, MIDDLE XVII CENTURY PRAYER RUG.

FIELD: Ruby red, with pendant lamp, below is a blossoming plant growing in a vase and on either side the pilasters of the mihrab transformed into ornamental panels; all of these are woven with gold thread; the spandrels are dark blue with ivory floral tracery bearing red flowers; panels above and below are dull blue filled with flowers.

BORDERS: Main border of Persian Herati type on a greenish-yellow ground; inner guard-stripe white, outer blue with rosettes.

WOOL: 5 feet 5 inches by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

58. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

FIELD: Cream white; the pilasters are merely ornamental panels, while the lamp has become an inverted floral ornament, at the base, a row of tulips and other flowers; the spandrels are pale gray-blue,

the branch ornament being ivory and red; the panel above, in the same tones with a border of red; that below has blue geometric cloud bands on cream ground.

BORDERS: Main border is emphasized by eight-lobed Persian rose flowers amid a profusion of floral forms on a black ground.

WOOL: 5 feet 3 inches by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

59. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

FIELD: Pale green; the pilasters and lamp have become delicate floral ornaments in red and white, which are carried up into the spandrels; the panels above and below of deep blue with white and red patterns.

BORDERS: Main border has the ball flower or pomegranate and leaf pattern in white and blues with touches of red; the inner and outer borders are unusually wide and largely red.

WOOL: 6 feet 3 inches by 4 feet 6½ inches.

Lent by Mr. James F. Ballard, St. Louis.

60. SO-CALLED GHIORDES PRAYER RUG.

FIELD: Deep blue; the pilasters have become fine bands of ornament of white with red and pale blue floral rinceaux, the lamp is represented by design in the same colors; the spandrels have pale blue and white sprays on delicate green ground; the panel above has a large pattern with three red blossoms on blue ground; that below has five sprays of pinks alternately white and red on paler blue ground.

BORDERS: Main border carries the Ghiordes pomegranate pattern in blue and red alternately on ivory ground.

WOOL: 5 feet 7 inches by 4 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

61. SO-CALLED GHIORDES PRAYER RUG.

FIELD: Cream white, the pilasters and lamp degenerated into ornaments; the spandrels dull blue, with two "sea-weed" branches in white and red; the top panel, background, with stiff Persian flowers

in various colors, red predominating; that below, the S pattern on black ground.

Borders: Main border is ochre yellow, with formalized Herati pattern; the wide inner guard stripe is gray blue, filled with multicolored flowers; the outer black, with the same sort of filling.

Wool: 5 feet 11 inches by 4 feet.

Lent by Mr. John D. McIlhenny, Philadelphia.

62. SO-CALLED GHIORDES PRAYER RUG.

Field: Pale green; no pilasters and small floral ornament in the apex of the arch in lieu of lamp; the field is bordered by delicate flowers like an Egyptian lotus in white and red; the spandrel panel, sea-green ground filled with upright stems bearing stiff flowers. The top panel bears conventional serrated leaves on dull blue ground, that below, white flowers on greenish yellow field.

Borders: Main border carries the Ghiordes pomegranate or ball flower pattern in blues and white, with touches of red; the guard stripes are so important as to be inner and outer borders, both filled with stiff serrated leaves, the inner blue and white on a pale pink ground, the outer in the same on greenish yellow.

Wool: 6 feet by 4 feet 6 inches.

Lent by Mr. C. M. Clark, Philadelphia.

63. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

Field: Pale gray green; no pilasters or lamp, the field is bordered with red and white flowers; the spandrels have leaf sprays in green and blue on an ivory ground; the panel above has flowers on blue ground, that below, the so-called S pattern on ivory ground.

Borders: Main border has geometrical blossoming tree repeated in a rectangular pattern on soft blue ground; the outer and inner stripes, rather wide, are formed of varicolored flowers.

Wool: 5 feet 10 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

64. SO-CALLED GHIORDES, LATE XVII CENTURY PRAYER RUG.

FIELD: Deep sapphire blue, bordered with pinkish flowers; no pilasters or lamp; spandrels a patchwork effect of ivory, gray, pink and cream flowers on pale terra-cotta ground; panel above, yellow cloud bands on dark blue; that below, tulip and other flowers on darker terra-cotta.

BORDERS: Main border is filled with a characteristic Ghiordes pattern of pomegranates or ball flowers, alternately bright blue and ivory with green and terra-cotta notes, on ivory ground; the wide inner and outer guard stripes have a miniature and simplified repetition of the main border design in fawn pink and blue on black ground.

WOOL: 5 feet 8 inches by 4 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

65. SO-CALLED GHIORDES, XVII CENTURY PRAYER RUG.

FIELD: Deep red; in the mihrab or prayer niche, which has no pilasters, hangs a lamp and an inverted ewer woven with gold and silver wire; at the base are seven small blue trees; the spandrels of the arch are blue with ivory and red ornaments; the panel at the top carries formalized vines growing from two vases.

BORDER: Main border is filled with a strongly Persian motive, known as the Herati, in red, blue, and ivory on fawn ground.

WOOL: 5 feet 3 inches by 4 feet 2 inches with a silk warp.

Lent by Mr. James F. Ballard, St. Louis.

66. SO-CALLED GHIORDES, EARLY XVII CENTURY PRAYER RUG.

FIELD: Warm tan; exceptionally large and entirely void of ornament; the arch is more like that found on Konieh rugs; the spandrels are of slightly different tone of tan, filled with stiffly conventionalized branches of flowers; no panels above and below the mihrab.

BORDERS: Main border is very wide, of deep canary yellow, on which is a very Persian floral design,

the so-called " Lion Mask " palmette and the eight-petalled star flower or rose, being the dominant motives.

Wool: 5 feet 8 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

67. SO-CALLED GHIORDES, EARLY XVII CENTURY. DATED A.D. 1644.

Field: Red, the mihrab enclosed by wavy lines of color, is filled with a sura of the Koran in pale blue lettering; the spandrels and indented border of the field are blue, with stiff pomegranate figures in colors, red predominating; the top panel is filled with stiff zigzags in blue and yellow, that below with flowers on a greenish field.

Borders: Main border carries stiff Mina Khani roses on greenish-brown ground; the inner guard stripe is of rectangular chevrons in many colors; the outer, on a wine-colored ground, has stiff flower and bud motives.

Wool: 5 feet 2 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

68. SO-CALLED GHIORDES, LATE XVII CENTURY.

Field: Almost entirely occupied by double-ended gabled panel of olive tan covered closely with a formal pattern in which red predominates, bands of double S cross the field at frequent intervals; the corners are gray-blue filled with a diaper of red tulip flowers; the end panels repeat the color and design of the field.

Borders: Main border bears a formalized Herati pattern on a golden tan ground; other borders are of characteristically Ghiordes designs.

Wool: 8 feet 9 inches by 5 feet 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

69. SO-CALLED GHIORDES.

Of the type called Kis or girl rugs; these are said to be woven by the maidens as a bridal gift to their husbands.

Field: Contains a Persian ogee panel, white, powdered with palest rose crescents; in the centre an

irregular hexagon of blue, charged with a Persian rose pattern in blue and rose color; both motives are filled with floral ornament, on a dull blue ground, as are the corners; the panels at each end contain floral rinceaux on rose ground.

Borders: Main border of rose and blue is cut into triangles by wide stripes of white, edged with latch-hooks and powdered with crescents outlined in blue. The guard stripes have rose-colored rinceaux on white grounds.

Wool: 4 feet 6 inches by 3 feet 9 inches.

Lent by Mr. J. Mitchell Elliot, Philadelphia.

70. SO-CALLED LADIK, XVI CENTURY PRAYER RUG.

Field: Strong red; triple prayer arch or arcade carried on small coupled columns, the architectural features of which are exceptionally elaborate, the mass of this and the outlines are in clear yellow; the spandrel panel and deep architrave have a blue ground, filled with geometrical and formalized floral patterns; at the top of the field is a panel of gray-rose with the reciprocating ogee spade-shaped pattern ending upwards in five tulips.

Borders: Main border of dusky blue is filled with Persian panels of red, gray, blue, and yellow, each containing a set floral arrangement; the inner guard stripe is gray-blue, the outer red.

Wool: 5 feet 8 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

71. SO-CALLED LADIK. DATED 1699 A.D. PRAYER RUG.

Field: Ivory white; the pilasters have been transformed into two ornamental bands, lying detached on field, above them are two red ewers of lustration; the place of the lamp is occupied by a green octagon with a red border bearing the date; the top panel is red, cut into by green latch-hooks forming the outline of the arch and strewn with stiff leaves and flowers; lower panel filled with yellow and red reciprocating spade-like forms, terminating downwards in five blue tulips on red ground.

BORDERS: Main border is gray-blue with Persian flowers of Herati type but stiffer; outer and inner borders bear an angular zigzag of rinceaux, the first on ink purple, the other on red. Illustrated in "Oriental Carpets Before 1800," by F. R. Martin.

WOOL: 6 feet 6 inches by 3 feet 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

72. SO-CALLED LADIK, EARLY XVII CENTURY PRAYER RUG.

FIELD: Triple arched centre panel of pale grayish-blue, with a branching black stem bearing six iris-like flowers; the end panels are yellow, that at the top with stiff floral motives, recalling those in the borders of many Ghiordes; the lower with a characteristic Ladik pattern of reciprocating spade-shaped forms, terminating downwards in five long-stemmed blue tulips.

BORDERS: Main border is a darker shade of the same blue as the field, with Persian eight-petalled roses alternating with Rhodian lilies, all very stiff; the inner and outer borders have zigzag linear rinceaux on yellow ground.

WOOL: 6 feet 8 inches by 3 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

73. SO-CALLED LADIK, EARLY XVII CENTURY.

FIELD: Red, divided into three panels by upright bands of blue with formal floral patterns in cream and red; at each end where these bands widen out is a pointed Maltese cross and some groups of leaf forms which have been fancifully compared to "dragons" or "fish."

BORDERS: Main border carries alternate red and blue palmettes derived from the Persian on a yellow ground.

WOOL: 6 feet by 4 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

74. SO-CALLED LADIK PRAYER RUG.

FIELD: Brilliant red, top triple arched; spandrel panel, ink purple with pattern of latch-hooks and stiff flowers and leaves; panel at base red, with

angular reciprocating spade-like pattern, terminating downwards in five tulip-like flowers in green on the red.

Borders: Main border yellow, with Persian rose and the Rhodian lily in colors of the rug.

Wool: 5 feet 5 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

75. SO-CALLED LADIK.

Field: Deep red; in the peak of the arch hangs a small yellow ewer of lustration; the spandrels blue with various small motives flower and leaf, among them two ewers and three "stupas" in red, purple, and yellow; in the panel below reciprocating spade-shapes, purple on the red, end in five green tulips headed downwards.

Borders: Main border is blue with stiff floral patterns; the inner guard stripe is yellow, the outer red with stiff floral rinceau.

Wool: 5 feet 5 inches by 3 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

76. SO-CALLED LADIK.

Field: Red; the spandrels blue with stiff red and yellow flowers and leaves; the panel below is cut into reciprocating spade-shaped figures terminating downwards in five green tulips.

Borders: Greenish yellow, with stiff Persian roses alternating with lilies in reds, blues, and purples; the inner guard stripe is purple, the outer grayish purple with stiff rinceaux.

Wool: 6 feet by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

77. SO-CALLED LADIK.

Field: Dark blue covered with curious knotted figure; this field is almost filled by rectangular medallion of deep red outlined with white; this is again charged with an oblong figure running out into cruciform points, curiously checkered with blue and white, centred with red oblong; from the outline of this blue medallion small figures, somewhat resembling spindles, project onto the red ground; the whole rug is covered with smaller

patterns, latch-hooks, stars and stiff flowers, all most dextrously disposed, in no other colors than the red, blue, and white.

BORDERS: Main border on decayed black ground is a very conventionalized zigzag rinceau in red, blue, and deep purple, outlined with white.

WOOL: 6 feet 4 inches by 4 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

78. SO-CALLED KOULA, EARLY XVII CENTURY PRAYER RUG.

FIELD: Red, divided into three arches by pilasters, which have degenerated into bands of ornaments depending from, and carrying the same colors and pattern as, the gray-blue spandrel panel, diapered with pomegranates in tan, red and blue; a floral ornament has replaced the lamp in central arch.

BORDERS: Main border is dark blue, filled with stiff plant motive, repeating, chiefly in tans; the inner guard stripe is tan, the outer dark blue, with folded ribbon pattern.

WOOL: 5 feet 11 inches by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

79. SO-CALLED KOULA, EARLY XVII CENTURY PRAYER RUG.

FIELD: Strong red; the pilaster panels, based on inverted ewers, have sent out stiff sprays into the field; the lamp has become a charming arrangement of five vases of flowers, hanging by a green cord from the crown of the arch; spandrels gray-blue, with yellow sea-weed branches.

BORDERS: Main border carries a delicate but stiff floral pattern, of Persian derivation, on blue ground.

WOOL: 6 feet 4 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

80. SO-CALLED KOULA, XVII CENTURY PRAYER RUG.

FIELD: Brownish crimson, on which the niche is outlined by a wide band of decayed black, with red and yellow pattern; the field is well filled by a formalized plant bearing a variety of flowers, growing from a vase at the bottom; outside the niche the red ground is covered with diagonal stripes of black

and yellow, with touches of blue, which bear stiff hyacinth stems and blossoms; the spandrels are bright yellow, with formal branches in crimson.

BORDERS: Main border is white, with red, blue, and yellow flowers; the inner guard stripe blue, with angular rinceaux, the outer black, with red and yellow zigzags.

WOOL: 4 feet 4 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

81. SO-CALLED KOULA, EARLY XVII CENTURY PRAYER RUG.

FIELD: Deep sapphire blue, filled with golden tan stars, arranged symmetrically to recall the pilasters and the pendent branch found in rugs of this weave; the spandrels and innermost border which continues them round the field are pale gray-blue, with tan and chestnut red flowers; the top panel has a black ground.

BORDERS: The notable point of these is that the wide main border may as easily be read as three narrow ones, owing to the regularity of arrangement of the conventional flowers which compose it.

WOOL: 6 feet by 4 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

82. SO-CALLED KOULA PRAYER RUG.

FIELD: Several shades of lapis blue, dotted with fleur-de-lys in two shades of golden tan; outlined by narrow band which connects with the spandrel panel, both light blue, diapered with tan and dark blue; the top panel is black, with six formal flowers in tans and blues.

BORDERS: Eleven in number, all narrow, mostly tans, with blue alternating, the outermost being black with tan and blue rinceaux.

WOOL: 5 feet 8 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

83. SO-CALLED KOULA, EARLY XVII CENTURY PRAYER RUG.

FIELD: Dark blue, outlined with little red and white flowers; it is crowded with stiff floral devices, forming three bands throughout its length; in the

central of these, crimson predominates; the spandrels are connected with a stripe which runs down the side, and across the foot of the mihrab, all dull red, with many flowers which spring from stems and branches, in gray-blue.

BORDERS: Main border on a white ground, displays conventionalized bunches of flowers. The inner and outer guard stripes are dark blue with rows of quatrefoils.

This rug is woven with the Persian (Senna) knot, an exceptional instance among Asia Minor rugs.

WOOL: 5 feet 6 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

84. SO-CALLED KOULA PRAYER RUG.

FIELD: Indigo blue, thickly strewn with tiny yellow quatrefoils; the spandrel panel is gray-blue with large yellow quatrefoils; the panels above and below are dark blue, that above with three rectangular motives in yellow and pale blue, the lower with conventional flowers.

BORDERS: Main border is ivory white, set with four rows of angular rosettes in fawn color, black, and blue; the guard stripes are dark blue with similar rosettes, but larger.

WOOL: 5 feet 7 inches by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

85. SO-CALLED KOULA PRAYER RUG.

FIELD: Chestnut-brown, outlined with flowers; down centre hangs formal flowering branch from inverted vase; the spandrels are powdered with stiff flowers in tan and pale blues; the panel top is black with large ᔕ patterns.

BORDERS: Main border white, with conventionalized flowers in blues, tans, and grays; inner guard stripe is tan with angular rinceaux; outer black with formalized lilies.

WOOL: 6 feet 6 inches by 4 feet 1 inch.

Lent by Mr. John D. McIlhenny, Philadelphia.

86. SO-CALLED KOULA, XVII CENTURY PRAYER RUG OF THE TYPE KNOWN AS A "TOMB" RUG.

FIELD: Dark blue with long leafed stem depending from the crown of the arch; on either side a row of conventional little landscapes showing two tombs, one of which contains a coffin, under trees; all these ornaments are in tones of golden tan and pale blue; the spandrels are of the same pale blue with conventionalized sprays in tan, dark blue, and red; the top panel has a black ground.

BORDER: The numerous narrow borders are of the characteristic Koula type, dark and light alternately, with little patterns; two have a swastika-like figure.

WOOL: 6 feet 7 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

87. SO-CALLED KOULA TOMB RUG.

FIELD: The dove colored, double-ended main panel contains a column of ten little formal landscapes of tombs beneath trees; surrounding this is a rectangular panel with pale turquoise ground, almost covered with yellow and black palmettes; the top panel bears eight golden and blue flowers on black ground.

BORDERS: Main border consists of stiffly formalized blossoms, in various shades of tan and blue, on cream buff ground; the other borders show little variation in color, but are distinguished by their differences in strength.

WOOL: 6 feet by 4 feet 5 inches.

Lent by Mr. James F. Ballard, St. Louis.

88. SO-CALLED KOULA OR RHODIAN, EARLY XVII CENTURY.

FIELD: Brick red, bordered by stiff little flowers and strewn with red, blue and white floral devices of strongly Persian character; down the centre five palmette-shaped panels of lapis blue, in each of which is the Shah Abbas motive, surrounded by stiff carnations; these panels are outlined by a white and red riband, which joins them with a pair of knots at each connection.

BORDERS: In the yellow main border, the Shah Abbas figure is regularly disposed among three conventional flower and leaf motives, in reds and blues; the guard stripes carry stiff rinceaux on a deep brown red ground.

WOOL: 10 feet 5 inches by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

89. **SO-CALLED KOULA, EARLY XVII CENTURY.**

FIELD: Dull brick red, filled with formalized Persian floral motives in various colors; down the centre lie four ogival panels of lapis blue bordered and filled with similar floral motives, white predominating in their borders.

BORDERS: Main border yellow, with large formal rinceau, red with sprays of blue and red flowers; guard stripes, inner, blue; outer, black, with stiff rinceaux.

WOOL: 10 feet 1 inch by 3 feet 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

90. **SO-CALLED MELES.**

FIELD: Purple, showing only in corners; a large hexagonal panel almost fills it, this is in three shades of blue, a band of the darkest dividing it across the centre; in the middle, a yellow six-petalled rose, flanked by two tulips of red and white, these flowers are symmetrically disposed about the centre, the border of this hexagon is blood red, separated from the blue centre by two lines of white, enclosing a band of stripes, these white lines project in rounded latch-hooks onto surrounding fields, the outermost boundary of the hexagon is a green line, from which latch-hooks project onto the red border; stiff flowers fill the corners.

BORDERS: Main border yellow, with stiff roses and leaves, regularly arranged in colors of the field; guard stripes are, inner, green; outer, red; at either end is an extra border, composed of nine gable-ended panels, each enclosing a stiff tulip, in the colors of field.

WOOL: 4 feet 10 inches by 3 feet 8 inches.

Lent by Mr. James F. Ballard, St. Louis.

91. SO-CALLED MELES.

FIELD: Red, with three diamonds and four quatrefoils in white, yellow, red, and purple; the spandrel panel white, with curious formalized flowers—red, green, yellow, and purple.

BORDERS: Main border yellow, with Persian ogival panels in purple, alternating with a motive based on the Maltese cross in red; wide inner guard stripe composed of three narrow bands, mostly red and yellow, with touches of the other colors; the outer is white, with cruciform rosettes in colors of the field.

WOOL: 5 feet 5 inches by 3 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

92. SO-CALLED MELES.

FIELD: Red, centred by a branching stem on which hang ten rectangular objects, perhaps degenerated leaves, or possibly rugs, in yellows and whites, with touches of blue and black.

BORDERS: Main border red, with angular rinceaux bearing stiff leaves and flowers, white and yellow; inner guard stripe, very wide, carries "star" forms in the colors of the field, on dull purple ground; the outer is white with rosettes, red, yellow, blue, and purple.

WOOL: 4 feet 7 inches by 3 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

93. SO-CALLED MAKRI, XVII CENTURY RUG.

FIELD: Crimson red; from central elongated octagonal panel, in greenish yellow, hang towards each end of the field, chains supporting lamps; the corners are lapis blue filled with formal flowers and leaves like those in No. — Bergamo; the sides of field are softened by delicate little flowers, such as we find in Ghiordes and Koulas.

BORDERS: Main border of greenish yellow, divided into rectangular panels of many shades of red, green and purple, filled with geometric patterns; the guard stripes carry stiff and scrambling rinceaux on black ground.

WOOL: 8 feet 1 inch by 5 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

94. SO-CALLED KONIAH PRAYER RUG.

FIELD: Red, bordered with stiff blue flowers and centred with a formalized tree, in green and black with yellow flowers, standing on a parti-colored octagon; the spandrels above the stepped arch are green, with geometric zigzags in red, yellow, and purple; the top panel is filled with reciprocating spade forms, in the colors of the field.

BORDERS: Main border yellow, cut into diamonds by rounded latch-hooks, set back to back, each diamond filled by a formal star flower; the inner guard stripe is blue, filled with many colored diamonds; the outer is very narrow, crimson and white.

WOOL: 5 feet 3 inches by 4 feet 2 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

95. SO-CALLED KONIAH PRAYER RUG.

FIELD: Pale terra-cotta, with three stiff tulips growing from pyramidal mounds, two ewers and a floral ornament in lieu of the lamp, all in gray greens and blues, white and black; the spandrels are gray-green with curious angular motives in the colors of the field.

BORDERS: Main border, pale orange with very formal motives and octagonal devices in the colors of the field; the guard stripes white, with stiff rinceaux in black and red.

WOOL: 5 feet 5 inches by 3 feet 11½ inches.

Lent by Dr. E. B. Guile, Utica, N. Y.

96. SO-CALLED KIR-SHEHR.

FIELD: Green powdered with formalized flowers—crimson, white, yellow, purple, and black; in the centre is a mihrab of purplish crimson, bordered with flowers like those on field, centred by a stiff plant motive; the arch is formed of large latch-hooks.

BORDERS: Two in number: the inner pale yellow, with stiff rinceaux, the outer, gray, with rosettes, all in the colors of the field; these are separated and bordered by narrow stripes of the crimson, white, and black.

WOOL: 4 feet 8 inches by 3 feet 2 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

97. ANATOLIAN. SO-CALLED MUDJUR PRAYER RUG.

FIELD: Red, bordered with stiff blue flowers, centred with a formalized tree in green with yellow flowers based on a parti-colored octagon; the spandrels above the stepped arch are green with geometric zigzags in reds and yellows; the top panel is filled with reciprocating spade forms in the colors of the field and borders.

BORDERS: Main border has yellow ground cut into diamonds by rounded latch-hooks, set back to back, in various colors; inner guard stripe is white also with many colored diamonds; outer, filled with cruciform patterns on a black ground.

WOOL: 5 feet 5 inches by 4 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

98. SO-CALLED YURUK, LATE XVII CENTURY.

FIELD: Various tones of purplish brown, almost black in places; centre a rectangularized ogee motive surrounded by a larger, made up mainly of formalized leaf forms; all these yellow with red ornaments; the corners and vacant spaces are filled with red, blue, green, and white stiff flowers; these motives are plainly Persian, formalized by the nomad weavers, and demonstrate the process whereby the Persian flower patterns became conventionalized into the "dragons" of the "Armenian" carpets Nos. 1, 2, and 4.

BORDERS: Deep blue with stiff S and leaf motives; guard stripes white with latch-hooked rinceaux; at the ends are extra borders of wine color, the top one carrying palmettes in colors of the field.

WOOL: 6 feet by 4 feet 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

99. SO-CALLED YURUK.

FIELD: Consists of rectangular figures, centring on a diamond, in reds, blues, and a little green, outlined by white bands, with rounded latch-hooks.

BORDERS: Main border is made up of oblong hex-

agons, filled with formalized floral motives; the inner guard stripe is pink with a rectangular rinceau, the outer very wide, in red, with a white angular zigzag rinceau of flowers.

WOOL: 10 feet 1 inch by 6 feet 8 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

100. SO-CALLED YURUK.

FIELD: Divided into large diamond-shaped panels of various shades of red, blue, and purple, by wide white bands with black latch-hooks on them; at their intersections these meet in small squares, each filled with a hexagon; the diamonds enclose rectangular designs in reciprocating colors.

BORDERS: Yellow with red latch-hooked zigzag.

WOOL: 6 feet 1 inch by 4 feet.

Lent by Mr. James F. Ballard, St. Louis.

101. SO-CALLED YURUK.

FIELD: Blood red; in centre is geometrical figure roughly hexagonal, filled with formal patterns in green purple, blue, and reds; from it at either end grow two smaller hexagons, one green the other blue; in the corners, quarters of conventionalized Persian palmettes of blue, filled with stiff flowers, cut into the field.

BORDER: Lighter crimson with regularly spaced linear criss-cross figures in the colors of field.

WOOL: 6 feet by 3 feet 11 inches.

Lent by Mr. James F. Ballard, St. Louis.

102. SO-CALLED YURUK.

FIELD: Divided into three panels; the centre indigo blue, those at the ends brown, by a green border with dark red latch-hooked rinceaux; on the panels are scattered geometric designs of various colors, grouped round a diamond in each centre.

BORDERS: Main border white with latch-hooked Greek crosses of various colors; outer border blue with hexagonal spots.

WOOL: 6 feet by 4 feet 5 inches.

Lent by Mr. F. A. Turner, Philadelphia.

103. SO-CALLED YURUK.

FIELD: Dark liver-red; in the centre an irregular rectangular medallion of white, charged with a Greek cross of the liver-red, bordered with white and red chevrons, between two blue lines; above and below central medallion are two gable-like figures of lighter liver-red; the entire field is filled with smaller motives in blue, white and the red, octagons and stiff rosettes predominating; most of the patterns outlined, as is the field itself, with latch-hooks.

BORDER: Main border filled with white latch-hooks, suggesting a fret, on liver-red ground, with decidedly Caucasian effect.

WOOL: 6 feet 6 inches by 5 feet 5 inches.

Lent by Mr. J. Mitchell Elliot, Philadelphia.

104. SO-CALLED YURUK.

FIELD: Bright liver-red, powdered all over with cruciform designs, white, yellow, purple and several shades of blue; on this two rectangular panels of white, interlocked; in the centre of each of these is a bright red Greek cross; both panels and crosses are powdered with smaller designs.

BORDERS: Main border formed of a chain-like device of green, red, and white, each link centred with a stiff S.

WOOL: 5 feet 6 inches by 4 feet 8 inches.

Lent by Mr. J. Mitchell Elliot, Philadelphia.

105. PRAYER KHILIM.

FIELD: Rosy brick red, on which is plant like a lily, strikingly like the tree of life or Hom found in Ninevite sculptures, between two formal trees; spandrels, which come far down the sides of field, are almost solidly woven of gold thread with trees and plant motives in red and blue.

BORDERS: Main border, pale golden tan; guard stripes a darker shade of same; all filled with conventional designs.

WOOL: Woven with gold thread. 4 feet 11 inches by 4 feet 2½ inches.

Lent by Mr. James F. Ballard, St. Louis.

106. PRAYER KHILIM.

FIELD: Cream white ground with complete arcade of three arches on slender pilasters leaved like trees; these are pale green closely set with small motives in cream and gold thread; in the arches are tall lily plants growing from square boxes of pale blue.

BORDERS: Main border, pale gold with rigid plant, bearing blue flowers, growing up each side, and seven of the same, shorter, across at either end; inner guard stripe is of same yellow; outer, blue; both with stiff waves of rinceaux.

WOOL with gold thread: 5 feet 4 inches by 3 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

107. SO-CALLED KONIAH KHILIM, PRAYER RUG.

FIELD: Bluish green, full width of field; the place of the lamp is taken by a stiff tree on ground powdered with stars, also in pale yellow, some of them woven in gold thread; the spandrels are brick red with trees in vases and flower forms in greens and yellows.

BORDERS: Main border, yellow ochre, with scattered formal flowers, among which the "Rhodian" lily. The guard stripes deep blue with formalized flowers.

WOOL: 5 feet 7 inches by 3 feet 8 inches.

Lent by Mr. James F. Ballard, St. Louis.

108. PAIR OF KHILIM.

Geometric patterns in various colors on a white ground.

WOOL: Each 11 feet 3 inches by 2 feet 8 inches.

Lent by Mr. Philip M. Sharpless, West Chester, Pa.

109. SO-CALLED DAMASCUS, MIDDLE XVI CENTURY.

Rugs of this type, though called Damascus or Syrian, were possibly woven in Asia Minor, the wool being generally that of the Angora goat.

In our opinion, and that of the owner of this carpet, they were woven at Bagdad under the Caliphate, the design and treatment being markedly Persian.

FIELD: On a plum red ground covered with very Persian foliage is a circular green medallion; four quarter circles of blue in the corners are also filled with similar patterns.

BORDERS: Main border also of plum red with similar foliage, lancet leaves and flattened palmette flowers; inner guard stripe, green with red stars; outer, with yellow stars.

WOOL: 5 feet 9 inches by 4 feet 4 inches.

Lent by Mr. James F. Ballard, St. Louis.

110. **SO-CALLED DAMASCUS.**

FIELD: Scarlet, entirely covered with Persian floral ornament in which yellow predominates; in the centre is a lobed oval of green filled with flowers which radiate from the centre; in the corners are quarter circles of blue, similarly filled.

BORDERS: Main border, scarlet, filled with flowers, tulips, hyacinths, roses, etc., disposed with their stalks towards the middle of the carpet; these are interspersed with green palmette-shaped panels at regular intervals, each filled with more formalized plants in yellow; guard stripes carry blue, green, and yellow formal rosettes on the red ground.

WOOL: 16 feet 11 inches by 9 feet 7 inches.

Lent by Mr. James F. Ballard, St. Louis.

111. **SO-CALLED DAMASCUS, LATE XVI CENTURY.**

FIELD: Deep plum red, covered with the Persian Herati pattern in which yellow predominates, though blues and greens also appear; in centre is floral rosette of beautiful lapis blue; this is surrounded by eight yellow palmettes with blue hearts, quarter circles of the same fill each corner.

BORDERS: Main border is the same in coloring as the field, the same type of flowers and leafage being adapted to narrower space; guard stripes show in red on yellow the same stiff star patterns that are so common on Saracenic tiles and woodwork.

WOOL: 6 feet 2 inches by 4 feet 8 inches.

Lent by Mr. James F. Ballard, St. Louis.

112. **SO-CALLED DAMASCUS.**

FIELD: Crimson purple, covered with Saracenic patterns in blue and greenish yellow; in the centre is an octagon filled with cruciform design and bordered with smaller octagons which also occur in the corners.

BORDERS: Main border filled with Persian panels alternately oblong and eight-lobed; guard stripes with rosettes all in the same colors as field.

WOOL: 6 feet 4 inches by 4 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

113. **SO-CALLED DAMASCUS.**

FIELD: Mulberry crimson, covered with Persian floral motives in various colors; in centre a lobed circle of mulberry with a broad border of green filled with flowers; in the corners are quarters of similar circles with blue borders; the two so-called "tiger stripes" may be found among the flowers.

BORDERS: Main border, mulberry with Chinese cloud bands and flowers similar to those in the field; guard stripes golden green with slightly more formal rinceaux.

WOOL: 13 feet 6½ inches by 8 feet.

Lent by Mr. James F. Ballard, St. Louis.

114. **SO-CALLED PERSIAN KABISTAN, XVI CENTURY TOMB COVER.**

This piece of embroidery is exhibited to show the Persian leaf and flower motives which were conventionalized by Asia Minor and Caucasian weavers into the so-called "dragons" of the "Armenian" carpets.

Lent by Mr. James F. Ballard, St. Louis.

115. **SO-CALLED MELES, PAIR OF SADDLE BAGS**

FIELD: White, with twelve parti-colored rosettes, outside, a red border, with larger rosettes, red, purple, green blue and white, bounded by a white border, dotted with small figures.

BORDER: Red, with formalized "Rhodian" lilies, set diagonally, in the colors of the field.

WOOL: — feet — inches by — feet —inches.

Lent by Mr. James F. Ballard, St. Louis.

116. **ANATOLIAN PILLOW COVER**

FIELD: Of six white octagonal panels, each enclosing a cruciform motive in dark colors. The latch-hook is conspicuous in all this geometric ornament, which has a distinctly Caucasian air.

BORDERS: The inner carries a geometrical adaptation of Persian flower rinceaux in colors of the field; the outer a stiff reciprocating tree pattern in deep crimson and white.

WOOL: 3 feet 2 inches by 2 feet 2 inches.

Lent by Mr. James F. Ballard, St. Louis.

117. **ANATOLIAN PILLOW COVER**

FIELD: Brownish crimson, with two machicolated blue purple octagons, charged with a rectangular pattern in red and blue, relieved by touches of white; the corners have zigzag bands in red and blue, the whole field is outlined by a white line from which latch-hooks project into it and by a band of lighter red with flattened riband design; at either end a row of five gabled panels. The whole is Caucasian.

WOOL: 3 feet 4 inches by 1 foot 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

118. **ANATOLIAN PILLOW COVER**

FIELD: Deep crimson; a double-ended panel, outlined in yellow, leaves a crimson triangle in each corner, the crimson ground broken by dark blue and white geometric patterns based on the latch-hook; yellow bands bear the same on a smaller scale.

BORDER: Rectangular S motive in dark colors; at each end an extra border of geometricized pomegranates.

WOOL: 3 feet 3 inches by 1 foot 9 inches.

Lent by Mr. James F. Ballard, St. Louis.

119. ANATOLIAN PILLOW COVER

FIELD: Dull liver red, two whole, two half and four quarters of a rectangular motive in dull blue outlined with white.

BORDER: White, with rectangular or rinceaux in the colors of field; at each end a band of eight gabled panels in the same colors.

WOOL: 3 feet 4 inches by 1 foot 10 inches.

Lent by Mr. James F. Ballard, St. Louis.

120. ANATOLIAN PILLOW COVER

FIELD: Faded liver red, divided by band of dusky blue into two panels, each containing octagonal motive outlined by latch-hooks centred with cruciform figure; another blue band cuts the field at one end; the ornament which breaks up these is red on blue and blue on red, with touches of white and yellow.

BORDER: Yellow with a stiff rinceau in colors of the field, at each end a row of gabled panels in blue outlined with yellow.

WOOL: 3 feet 5 inches by 2 feet.

Lent by Mr. James F. Ballard, St. Louis.

121. ANATOLIAN PILLOW COVER

FIELD: Yellow, centred by red square filled with ornaments in blue, green and yellow; in the corners are green triangles, between these and the square, large rectangular motives in red and green on blue.

BORDER: Cut into triangles of red and green, by yellow lines; at each end is a row of gable-ended panels, containing stiff tulips in various colors.

WOOL: 3 feet 4 inches by 1 foot 10 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

122. ANATOLIAN PILLOW COVER

FIELD: Red, powdered with Greek crosses; on it three octagons, each enclosing a cruciform latch-hooked motive in green, blues, yellow, and red.

BORDER: Divided into oblongs, each containing a star, in colors of the field.

WOOL: 3 feet 7 inches by 1 foot 9 inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

123. **ANATOLIAN PILLOW COVER**

FIELD: Four panels, red and indigo alternately, the red with green, the blue with white geometric filling.

BORDERS: Inner, purple, brown, and white reciprocating triangles; main, red, with stiff S in green, white, and pale orange; outer, squares of the colors, separated by white quatrefoils.

WOOL: 3 feet 7 inches by 1 foot 5½ inches.

Lent by Mr. John D. McIlhenny, Philadelphia.

124. **ANATOLIAN PILLOW COVER**

FIELD: Green, powdered with small octagons, white, blue, and red; in centre a double-ended rectangular motive, in red, with a hooked cross, flanked by two quatrefoils, in blue, white, and purple.

BORDER: White, with similar figure, bordered with latch-hooks repeated, in the colors of field.

WOOL: 2 feet 10 inches by 2 feet 3 inches.

Lent by Mr. James F. Ballard, St. Louis.

125. **ANATOLIAN PILLOW COVER**

FIELD: Two blues, and at one end green, covered with formal pattern in white, outlined with red.

BORDERS: Main border white, with formal pattern blue, yellow, lilac, and red; the guard stripes carry red, blue, and green reciprocating fleur-de-lys.

WOOL: 3 feet 6 inches by 2 feet 6 inches.

Lent by Mr. James F. Ballard, St. Louis.

126. **ANATOLIAN PILLOW COVER**

FIELD: Crimson purple, centred with a diamond, flanked by smaller figures in blues, white, and purple; a blue and white line forms triangles along the sides.

BORDERS: Main border white, spotted with dark blue; on it a spidery rinceau carries octagonal flowers; at each end a row of stiff tulip buds, all in the colors of field.

WOOL: 3 feet 4 inches by 2 feet 1 inch.

Lent by Mr. James F. Ballard, St. Louis.

VELVETS, BROCADES AND EMBROIDERIES

INTRODUCTION

THE present exhibition does not cover the entire field of Asia Minor textiles. We can be sure that a great number of Byzantine fabrics were woven in that land but there are none of these exhibited.

Asia Minor origin is claimed for a small group of textiles of mixed Arabic and Byzantine characteristics, which can be grouped around one type in which is found the name of the Seljuk Sultan Kai-Kobad, son of Kai-Khosrau, of Rûm (Iconium), in the thirteenth century. This fabric is as important to the history of Asia Minor weaving as the three famous rugs in the Mosque of Ala ed Din in Konia to the history of rug weaving.

No textiles of the fourteenth and the first half of the fifteenth century are known from Asia Minor, although textile art must have been flourishing at that period, if we may judge from the reports of Italian merchants.

The great bulk of Asia Minor weaves date from the late fifteenth, the sixteenth centuries and later. They comprise the Scutari velvets and brocades from Broussa. These form the main part of the present exhibition, to which are added a series of mosque hangings, which come either from Asia Minor or from Syria.

As many of the Asia Minor weaves were manufactured, not by Turks, but by Greeks and Armenians, a special section has been added for those which were made for the use of the Greek and Armenian Christian Churches. This section includes brocades and embroideries, among them two large pictorial embroidered

Armenian Church hangings. At the present time these, made for the Oriental Christian Churches, should be of especial interest.

The Turks are a group of tribes who settled between the Ural and Altai mountains. They gradually filtered into the empire of the Caliphs, as slaves, adventurers and soldiers of fortune. Those who came as slaves and mercenaries became officers, viziers and finally rulers of the State. In 1055 Tugril Beg, Chief of the Seljuk Turks, proclaimed himself Sultan in the City of Bagdad. Their empire decayed as rapidly as it had grown. Its last remnant was the Sultanate of Rûm (Iconium) in Asia Minor, which lasted until 1300. Since 1257 it had been a vassal State of the Tartars. In 1227 the Ottoman Turks appeared in Asia Minor. At first they were mere vassals of the Seljuk Turks of Rûm, but in the beginning of the fourteenth century they gained their independence and held their own against Tartars and Byzantines. Their empire quickly spread over Asia Minor. The capital was transferred from Konia to Broussa; Bulgaria, Servia and Rumelia were conquered and succumbed to Ottoman dominion. Finally, in 1453 the last remnants of the Byzantine empire collapsed with the conquest of Constantinople, which became the Ottoman capital. The reign of Solyman the Magnificent (1520–1566) marks the culmination of Ottoman power and the classic period of Ottoman art.

Not fitted by nature for barter and trade, the Turks tolerated the activities of Venetian and Genoese shippers, traders, colonists and manufacturers. Their colonies and factories stretched from the Black Sea to Egypt. This Italian maritime and commercial supremacy drove out the Arabs and the Byzantines who, down to the twelfth century, had dominated the Mediterranean; in which progress they were helped by the Crusades.

This flourishing trade, carried on by Amalfi, Pisa, Venice and Genoa, received its death-blow in 1498 when

the Portuguese circumnavigated the Cape of Good Hope and came into direct contact with India, China, Japan and the Malayan Archipelago. They quickly destroyed the Arab merchant marine in the Indian Ocean; the Mameluk Sultans of Egypt lost the customs that had been levied on Indian merchandise, while the Italians received by the northern caravan routes only a tithe of their former trade. The impoverishment of Egypt laid it open to the Turkish conquest which followed 20 years later. Venice with her accumulated wealth maintained an appearance of prosperity for another 150 years. Turkey also maintained an outward show of power for about the same time, but by the beginning of the sixteenth century the fate of the Eastern Mediterranean countries was sealed.

The Turks were warriors and devastators, but they had no art of their own. For this they depended on the races they enslaved. In the twelfth and thirteenth centuries they took their inspiration from Byzantium and Arabia. In the late thirteenth and early fourteenth centuries the great Tartar flood brought a wave of Chinese influence to the West, which soon showed itself in the Near East in all branches of art, particularly in textiles. Turkish textiles inevitably felt this influence, for they drew their inspiration during the later Middle Ages partly from the Persians and partly from the Venetians.

History and religion linked the Ottomans with Persian art, literature and civilization. The Persian artists practiced an extreme grace of line combined with the most delicate harmonies of color. They were devoted to the use of flowers and of idyllic landscapes. Their colors, never in strong contrasts, were used in delicate shades. Although there is no doubt that Persian painters, illuminators, bookbinders and designers worked in Turkey, and although Persian inspiration is unmistakable in Turkish manuscripts, illuminations, potteries, tiles, fabrics and rugs, there is nevertheless a difference of spirit between Persian refinement and Turkish magnificence. But still

another source of inspiration was found in the art of the Venetians, whose colonies were all about the Ægean Sea and Asia Minor.

Venice, the gate of the East, imbued with Oriental color, combined in her art Gothic tradition with the spirit of the classic Renaissance. Not only her palaces but the fabrics of her looms showed new splendor: the Gothic rose growing on a stem of classical acanthus leaves gleams in gold brocade on crimson silk velvet. All over Europe dignitaries of the Church and secular princes, of whom the most magnificent were the Dukes of Burgundy, used wall hangings and vestments of Venetian origin. The same weaves reached the courts of the Sultan in Broussa and Constantinople. They appealed to the Ottomans, satisfying their passion for the gorgeous, much better than did Persian refinement. This Venetian influence is visible in the Broussa brocades, but it is still more evident in the Scutari velvets. These are of Venetian patterns simplified and adapted to the taste of the Ottoman rulers.

The Great Sultan had no taste for subtleties. The walls of his palace were resplendent with the red and gold hangings that his slaves on the ancient soil of Greece, Anatolia, Syria and Egypt all contributed to the glory of the new empire. His garments and those of his retainers displayed the same simple but gorgeous consonance of red and gold, blue and gold or purple and gold.

The flowers used were Turkish tulips, carnations, hyacinths, rosebuds and branches of almond flowers, all differently drawn and composed from similar flowers rendered by Persian craftsmen, who often added wild beasts and human figures as well as the butterflies and bees of their gardens.

The Asia Minor fabrics of the late fifteenth down to the seventeenth century can be divided into a series of well-defined types.

The most important weaves are velvets, generally said to come from Scutari, which were used for wall hangings,

spreads, divan cushions, as well as for garments. The patterns, with smaller repeats, were sometimes used for Christian vestments. The color combinations in these weaves were simple. Red, gold and silver is the prevailing combination. We sometimes find green, blue or a delicate buff instead of red.

The patterns follow the well-known types of the Venetian velvets of the fifteenth century, but in simpler form. We find two types of patterns: curved stems forming ogives, with huge flowers in the centres of the ogives, and curved stems of flowers. The design is simple in the late fifteenth and early sixteenth centuries. Later it became weaker and more conventional; toward the end of the seventeenth century it was heavy and without originality, reduced to a monotonous conventionalization.

Besides these two types of composition, there are several other patterns which are typically Turkish and have nothing to do with Venice: the "lightning," also called "Tiger stripe," and three-globe pattern; a design of round discs (the unit of the "three-globe" pattern) and an ornament of large palmettes derived from the Turkish carnation. They were often used with borders and woven in definite sizes for coverlets and divan cushions.

The silks brocaded with gold, silver or silk wefts of various colors are generally ascribed to the city of Broussa. The color combinations in these brocades are somewhat more elaborate than those of the velvets, but they also are generally built up on the same harmonies of red, blue and purple with gold.

The recurring motive in these brocades is that of Turkish flowers and a kind of acanthus branch, as well as what may be a transformation of the Chinese peony. The conventionalization of these flowers is stereotyped and recognizably different from the Persian style.

One type of composition deserves particular mention. It shows curved rose stems of free design, with a pro-

fusion of leaves and flowers, among which we recognize not only rose flowers and buds, but all the other "Turkish" flowers. This type has been generally ascribed to Persia. There is something of Persian refinement in the design and it is freer in composition than the majority of Turkish weaves. They may well have been made by Persian designers, but they must nevertheless be ascribed to Asia Minor, as they contain the whole gamut of Turkish flowers, absolutely foreign to Persian art.

Other brocades show curved bands forming ogives, decorated with arabesques and "Turkish" flowers. Practically no metal threads are employed. They belong to the late fifteenth or the early sixteenth century. In later weaves the arabesque disappears completely. The "Turkish" flowers are the predominant motives, and the two types of composition of curved stems forming ogives or in asymmetrical arrangement are employed. Besides these types we find the lightning and three-globe patterns, the various disc patterns and some designs in which the influence of the Italian Renaissance may be noted.

Another group of weaves has sometimes been ascribed to Syria, sometimes to Asia Minor: large silk hangings, woven without metal brocading, which resemble in composition prayer rugs of the sixteenth century, showing the Mihrab, or prayer niche. These are often woven on an especially wide loom. Such weaves were made until late in the seventeenth century. The museums of Dresden, Munich and Vienna preserve specimens, which were taken when the Turks were defeated by the Pole Sobieski, under the walls of Vienna in 1683.

R. M. Riefstahl, Ph.D.

VELVETS, BROCADES AND EMBROIDERIES

201. **VELVET BROCADE, SCUTARI, ABOUT 1500.**

Background warm gray velvet, pattern in gold and silver thread, of curved stems forming ogives with Gothic crowns at intersections. In the centre of the ogives large palmettes with rosebuds. Scutari pattern representing a simplification of a XV century Venetian Gothic pattern.

Lent by Mr. French, New York.

202. **VELVET BROCADE, SCUTARI, EARLY XVI CENTURY**

Background red velvet, pattern in gold and silver of curved stems forming ogives with Gothic cusps and conventionalized Turkish rose flowers at intersections; in the centre of the ogives conventionalized flower motives with smaller stems bearing rosebuds.

Lent by Mr. French, New York.

203. **VELVET BROCADE, SCUTARI, LATE XV OR EARLY XVI CENTURY**

Background red, pattern gold and silver of curved stems forming ogives with Gothic crowns at intersections, in centre of ogives conventionalized flowers; roses, buds, tulips and three-globe motives. Inspired by Venetian and Gothic velvets. Two specimens of the same weave.

Lent by Mr. D. K. Kelekian, New York.

204. **VELVET BROCADE, SCUTARI, MIDDLE XVI CENTURY**

Background red; pattern in gold and silver of palmettes based on carnation flowers.

Lent by Mr. French, New York.

205. VELVET BROCADE, SCUTARI, LATE XV OR EARLY XVI CENTURY

Background golden tan; pattern in gold and silver of ogees formed by curved stems with cusps at intersections; centred by large conventionalized flowers from which spring stems bearing tulips and pine cones. Inspired by Venetian Gothic.

Lent by Mr. D. K. Kelekian, New York.

206. VELVET BROCADE, SCUTARI, EARLY XVI CENTURY

Background red with floral scroll work; pattern in gold thread of curved leaves, forming ogives in which are Gothic roses; showing a combination of Venetian, Persian, and Turkish motives, such as may be found in rugs of the same period from the region around Tabriz. These weaves may have been made in Venice for the Orient or under European influence in the East.

Lent by Mr. D. K. Kelekian, New York.

207. VELVET BROCADE, SCUTARI, MIDDLE XVI CENTURY

Background olive green; pattern brocaded in gold thread outlined in red satin with brocadings in colors of a system of curved stems forming ogives enclosing conventionalized roses and pineapple-shaped flower motives.

Lent by Mr. D. K. Kelekian, New York.

208. VELVET BROCADE, SCUTARI, END OF XVI CENTURY

Background red, with floral scroll work; pattern in gold thread and variously colored silks of ribbons forming foliated ogives enclosing conventionalized roses. Shows strong European influence.

Lent by Mr. D. K. Kelekian, New York.

209. VELVET BROCADE, SCUTARI, MIDDLE XVI CENTURY

Background cloth of gold; pattern in black and white silk velvet ribbons forming ogives enclosing conventionalized flower motives.

Lent by Mr. D. K. Kelekian, New York.

210. VELVET BROCADE BORDER, SCUTARI, SECOND HALF XVI CENTURY

Background blue; pattern in white silk and silver threads of Turkish palmettes ornamented with small tulips and carnations, alternating with conventionalized flower motives.

Lent by Mr. D. K. Kelekian, New York.

211. VELVET BROCADE CUSHION COVER, SCUTARI, XVI CENTURY

Background white satin; pattern red and silver; upper and lower borders of arched compartments filled with conventionalized roses and buds; the centre panel surrounded by a border of roses; in the middle a large octagonal star ornamented with conventionalized flowers; in the corners stems, rose buds and roses.

Lent by Mr. D. K. Kelekian, New York.

212. VELVET CUSHION COVER, SCUTARI, MIDDLE XVI CENTURY

Background white silk; pattern pale apple-green velvet pile and silver brocading; upper and lower border of arched compartments containing cypress tree motives; centre with repeated pattern of rows of palmettes, with rose buds, carnations, hyacinths and globe or crescent motives.

Lent by Mr. D. K. Kelekian, New York.

213. VELVET CUSHION COVER, SCUTARI, MIDDLE XVI CENTURY

Background red; pattern in silver and gold thread, with details outlined in blue velvet; upper and lower border of arched compartments containing carnations and hyacinths; in centre rows of palmettes; based on the Turkish carnation.

Lent by Mr. D. K. Kelekian, New York.

214. VELVET BROCADE CUSHION COVER, SCUTARI, XVI CENTURY

Background white satin; pattern in red velvet pile and silver thread; upper and lower borders of arched compartments filled with carnations; in the centre panel a large eight-lobed star; in the four corners floral stems and carnations, surrounded by a border of rectangular medallions containing Koranic inscriptions in Nashky characters.

Lent by Mr. D. K. Kelekian, New York.

215. VELVET BROCADE CUSHION COVER, SCUTARI, XVI CENTURY

Background red silk velvet pile; pattern green silk velvet and silver thread; upper and lower borders of arched compartments ornamented with the Turkish carnation and rose bud; in the centre rows of palmettes based on the carnation.

Lent by Mr. D. K. Kelekian, New York.

216. VELVET BROCADE, SCUTARI, XVI CENTURY

Background crimson; pattern in gold of the three-globe and lightning motive.

Lent by Dr. Meyer Riefstahl, New York.

217. VELVET BROCADE COVERLET, SCUTARI, MIDDLE XVI CENTURY

Background red; pattern white and silver brocading of rows of crescents ornamented with formal carnations, tulips, rose buds, and hyacinths, enclosing smaller crescents and globes.

Lent by Mr. D. K. Kelekian, New York.

218. VELVET BROCADE COVERLET, SCUTARI, MIDDLE XVI CENTURY

Background red pile; pattern in gold and silver, of rows of globe or crescent pattern surrounding a central sun.

Lent by Mr. D. K. Kelekian, New York.

219. VELVET BROCADE COPE, SCUTARI, SECOND HALF XVI CENTURY

Background red; pattern in gold thread of curved leaves forming ogives with Gothic crowns at intersections; centred with floral motives composed of a rose bud and four curved acanthus leaves.

Lent by Mr. D. K. Kelekian, New York.

220. VELVET BROCADE COVERLET, SCUTARI, SECOND HALF XVI CENTURY

Background gold and silver; pattern red and green velvet derived from well known Mohammedan tile pattern; rows of octagonal stars alternating with cruciform motives; the stars decorated with tulips and hyacinths, the crosses with acanthus leaves and conventionalized roses.

Lent by Mr. French, New York.

221. VELVET BROCADE COVERLET, SCUTARI, LATE XVI CENTURY

Background white; pattern in red velvet pile and silver brocading; border of Turkish roses and almond flowers; in the centre an all over pattern formed of groups of four palmettes, with four rose buds forming a cross, surrounded by almond flowers.

Lent by Mr. D. K. Kelekian, New York.

222. VELVET SPREAD, SCUTARI, LATE XVI CENTURY

Background red; pattern in gold and silver thread; border of ogival medallions with conventionalized flower motives; in field rows of cypress trees (or pine cones, an evolution of a Turkish flower pattern), alternating with another plant motive based on the Turkish palmette; tulips, carnations, and hyacinths grouped round the stems.

Lent by Mr. D. K. Kelekian, New York.

223. VELVET BROCADE SPREAD, SCUTARI, LATE XVI CENTURY

Background red; pattern in gold and silver, details outlined with blue and red; rows of discs formed of crescents ornamented with almond flowers and Chinese cloud bands, the enclosing discs with Turkish palmettes. The three-globe pattern fills the spaces between the discs.

Lent by Mr. D. K. Kelekian, New York.

224. VELVET BROCADE, SCUTARI, XVII CENTURY

Background of gold and silver thread; pattern in green and red velvet; ogival medallions with an almond-shaped centre surrounded by almond flower branches and pomegranates.

Lent by Mr. French, New York.

225. TWO STRIPS OF SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background dark red satin; pattern in blue, red, white, green, and gold; ogives bordered with arabesque leaves containing a design of hyacinth, carnation, almond flowers, and roses.

Lent by Mr. D. K. Kelekian, New York.

226. TWO STRIPS OF SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background red satin; pattern in blue, white, silver and gold; ogives bordered with almond flowers, enclosing a hyacinth bordered by medallions of arabesques. Best early XVI century design.

Lent by Mr. D. K. Kelekian, New York.

227. SILK BROCADE, BROUSSA, XVI CENTURY

Background red satin; pattern in yellow, white, green and blue of bands forming ogives; at the intersections conventionalized roses enclose medallions filled with rose buds, roses, and carnations.

Lent by Mr. H. Kevorkian, New York.

228. SILK BROCADE, BROUSSA, XVII CENTURY

Background dull green silk; pattern in black and dull yellow, derived from the ribbon ogives, is formed of small conventionalized flowers, enclosing medallions containing delicate arabesques. An analogous breaking up of the stem pattern took place in the Italian weaves of the late XVI century. See specimens belonging to the Museum collection.

Lent by Mr. H. Kevorkian, New York.

229. SILK BROCADE, BROUSSA, XVII CENTURY

Background red satin; pattern in gold and blue is a later derivation from the curved-stem pattern forming ogives; the stems, overgrown by flowers, have practically disappeared; these are centred by tulips and smaller flowers. Decadent type with curious mixture of European and Oriental style.

Lent by Mr. D. K. Kelekian, New York.

230. FRAGMENTS OF BROCADE PIECED TOGETHER, BROUSSA, EARLY XVI CENTURY

Background red satin; pattern green, blue, and gold, of curved leaves, asymmetrically arranged, decorated with Turkish rose and Persian peony patterns and conventionalized tulips, alternately.

Lent by Mr. D. K. Kelekian, New York.

231. SILK BROCADE CHALICE COVER, BROUSSA, LATE XVI CENTURY

Background red satin; pattern in gold and various colors, of curved stems, to which acanthus leaves with floral brocading are attached.

Lent by Mr. D. K. Kelekian, New York.

232. SILK BROCADE, BROUSSA, XVII CENTURY

Background red satin; pattern in gold, green, and white, of asymmetrical curved stems bearing conventionalized pomegranates and leaves; each pomegranate contains three crescents or flowers. A predominant use of green and white makes a notable difference between this type and those of the preceding century.

Lent by Mr. H. Kevorkian, New York.

233. SILK BROCADE, BROUSSA, XVII CENTURY

Background red satin; pattern in yellow, green, and white of asymmetrical curved stems with a smaller curved stem system intersecting; conventionalized carnations rise from the smaller stems, each centred with a floral spray.

Lent by Mr. H. Kevorkian, New York.

234. SILK BROCADE, BROUSSA, LATE XVI CENTURY

Background of gold; pattern in light blue outlined and detailed by white and pale mauve; developed from the asymmetrical curved stem composition, the stems not forming a continuous line, but broken to form rows, while the flowers, rose buds, carnations, tulips, and hyacinths turn alternately to right and left as in the earlier pattern.

Lent by Mr. D. K. Kelekian, New York.

235. CLOTH OF GOLD, ROMAN CATHOLIC COPE, MADE UP OF TWO DIFFERENT BROCADES, BROUSSA, XVI CENTURY

Covered with asymmetrically curved stems ornamented with Turkish flowers in gold and light blue, outlined with white on a background of red satin.

Lent by Mr. H. Kevorkian, New York.

236. SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background light blue; pattern in gold, black, green, and pink; asymmetrical rose stems with leaves and buds and Persian flowers. Specimen showing Persian influence, but of Turkish origin, indicated by the character of flowers.

Lent by Mr. D. K. Kelekian, New York.

237. SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background gold; pattern of blue with details of green and pink; asymmetrical rose stems bearing almond flowers, tulips, roses, rose buds, carnations, hyacinths and two types of Persian flowers, found on so-called Rhodian and Damascus potteries.

Lent by Mr. D. K. Kelekian, New York.

238. SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background dark red satin; pattern in blue and gold; curved rose stems asymmetrically arranged bearing rose buds and carnations.

Lent by Mr. D. K. Kelekian, New York.

239. SILK BROCADE, BROUSSA, SECOND HALF OF THE XVI CENTURY

Background red satin; pattern gold, blue, white, and green; curving stems, asymmetrically composed, bearing rose buds, carnations, and hyacinths; somewhat over-elaborate in design, lacking the simplicity of earlier specimens.

Lent by Mr. D. K. Kelekian, New York.

240. VELVET AND SILK BROCADE, BROUSSA, XVI CENTURY

Background of brocade of gold; pattern in red, light blue, and white; asymmetrical arrangement of curving stems, bearing rose, rose bud, carnation, hyacinth, tulip, and almond flowers.

Lent by Mr. D. K. Kelekian, New York.

241. CLOTH OF SILVER, CUSHION COVER, BROUSSA, XVI CENTURY

Background white; pattern in green, red, white, and silver; upper and lower borders a series of arched compartments containing floral motives and surmounted by the three-globe pattern; narrow border all around the centre panel with Koranic inscription in panels; centre panel of interlaced rectangles filled with roses, rose buds, and almond flowers; in the corners of the rectangles Chinese cloud bands.

Lent by Mr. D. K. Kelekian, New York.

242. SILK BROCADE, BROUSSA, XVI CENTURY

Background gold and silver over red; pattern in blue, red, green, and black; narrow, horizontal rows of the three-globe or crescent pattern, alternated with narrow bands of silver.

Lent by Mr. D. K. Kelekian, New York.

243. SILK BROCADE, BROUSSA, XVI CENTURY

Background of red satin; pattern in yellow and silver; diapered lozenges at right angles to each other, the spaces between decorated with the key pattern.

Lent by Mr. D. K. Kelekian, New York.

244. SILK BROCADE, BROUSSA, MIDDLE XVI CENTURY

Background red satin; pattern in yellow and silver of crescent and sun motives.

Lent by Mr. D. K. Kelekian, New York.

245. SILK BROCADE, BROUSSA, LATE XVI CENTURY

Background red satin; pattern in yellow, green, blue, white, and black; "rising from the lightning," or so-called "tiger stripe" pattern, is an ogive decorated with arabesques, formed by four acanthus leaves, at the meeting point of which is the three-crescent pattern, enclosing conventionalized stem, rose buds, and hyacinths. Italian influence.

Lent by Mr. D. K. Kelekian, New York.

246. SILK BROCADE, BROUSSA, XVII CENTURY

Background red; pattern in yellow and light blue; strongly of formal carnations.

Lent by Mr. H. Kevorkian, New York.

247. SILK BROCADE, BROUSSA, XVII CENTURY

Background red; pattern gold, green, and white; rows of large medallions representing sunburst surrounded by border of Turkish carnations. Between these is a pattern of three crescents, two smaller contained within a larger.

Lent by Mr. H. Kevorkian, New York.

248. SILK BROCADE, BROUSSA, EARLY XVI CENTURY

Background rose red; pattern in yellow and blue; so-called "tiger stripe" or horizontal lightning motives, whence rise conventionalized rose, rose bud, and rose hip, and hyacinth.

Lent by Mr. D. K. Kelekian, New York.

249. SILK BROCADE, SARACENIC

Bands of yellow with geometric pattern in red and cloth of silver brocade with black, red, blue, and white patterns; in one of these four crescents appear.

Property of the Pennsylvania Museum and School of Industrial Art.

250. SILK BROCADE, BROUSSA, XVIII CENTURY

Background crimson; pattern of bands forming ogees centred by panels brocaded with flowers in gold, red, green, blue, and white.

Property of the Pennsylvania Museum and School of Industrial Art.

251. SILK BROCADE, BROUSSA, XVIII CENTURY

Background rose; pattern of serpentine stems bearing formalized roses and hyacinths in gold and silver, outlined with white centred with blue.

Property of the Pennsylvania Museum and School of Industrial Art.

252. CLOTH OF GOLD XVI–XVII CENTURY

Background of olive gray; pattern gold, olive gray, and black; circular medallions containing crosses and Greek inscriptions linked together by smaller circles; between are Maltese crosses and Turkish tulip flowers; brocade made for use of Oriental churches.

Lent by Mr. Bourgeois, New York.

253. SILK BROCADE, GREEK CHURCH, XVII TO XVIII CENTURY

Background red; pattern in yellow, blue, green, brown, black, and white; horizontal rows of circles enclosing crosses and Greek inscriptions; between the rows are winged cherub heads.

Lent by Mr. D. K. Kelekian, New York.

254. GOLD BROCADE, GREEK CHURCH, BROUSSA, XVII CENTURY

Background red satin; pattern of gold and silver of Byzantine crosses with Greek inscriptions and winged cherub heads repeated.

Lent by Mr. Demotte, New York.

255. SILK BROCADE MOSQUE VEIL, ASIA MINOR OR SYRIA, XVI CENTURY

Background green-white and red satin; pattern of various colors; border of medallions with conventionalized floral motives; in the centre two pilasters of Byzantine style support the arch of the prayer niche (mihrab); the spandrels are decorated with flower patterns; a lamp hangs from the arch; below, a vase with flowers and two eight-pointed stars.

Lent by Mr. Demotte, New York.

256. BROCADED MOSQUE HANGING, ASIA MINOR OR SYRIA, XVII CENTURY

Width of the loom over 45 inches. Border of ogive medallions alternating with octagonal stars; in the centre prayer niche with ornate pilasters and suspended lamp; background red satin, brocaded with yellow, white, and green.

Lent by Mr. H. Kevorkian, New York.

257. BROCADED MOSQUE HANGING, ASIA MINOR OR SYRIA, XVI TO XVII CENTURY

Background red satin; pattern in various colors. A triple arched mihrab showing acquaintance with the arcades of Byzantine churches or Greek iconostases in the details of columns and arches. Under the arches, vases with flowers and bold spirals; lamps hang from above. Upper and lower border of upright flowering rose bushes. In the spandrels naturalistic roses grow out of vases.

Lent by Mr. D. K. Kelekian, New York.

258. BROCADED MOSQUE HANGING, ASIA MINOR OR SYRIA, XVI TO XVII CENTURY

Background yellow; pattern in various colors; upper and lower border rows of lozenge-shaped medallions filled with floral sprays; pilasters degenerated into borders, consisting of ogives, enclosing small flowers; in the centre two shrines; hanging lamps surmounted by domes with crescent on top. Technically remarkable on account of the width of the loom employed (48 inches instead of the usual 20 inches).

Lent by Mr. D. K. Kelekian, New York.

259. SILK TAPESTRY, ASIA MINOR OR SYRIA, XVII TO XVIII CENTURY

Prayer rug, the border resembling those on so-called Koula rugs. The prayer niche red with tree and flower motives in various colors.

Lent by Mr. H. Kevorkian, New York.

260. EMBROIDERED SQUARE, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVI TO XVII CENTURY

Border of conventionalized flowers; in the centre the Entombment; heavy embroidery in silk of various colors and couched gold and silver thread on red satin, showing the continuation of Byzantine tradition.

Lent by Mr. H. Kevorkian, New York.

261. EMBROIDERED SQUARE, MADE FOR THE GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVI TO XVII CENTURY

Christ in the tomb, with the archangels Michael and Gabriel on either side carrying burning candles and holy water sprinklers. Greek inscription, cherubim, the cross and symbols of the Passion; couched gold thread embroidery on red satin background.

Lent by Mr. D. K. Kelekian, New York.

262. EMBROIDERED FRAGMENT, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVI TO XVII CENTURY

The raising of Lazarus; heavy all over silver embroidery on linen, the details of the heads being painted in black.

Lent by Mr. D. K. Kelekian, New York.

263. EMBROIDERED SQUARE, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVI TO XVII CENTURY

Lobed circular medallion mounted on a square, embroidered with slightly formalized flowers; medallion shows head of Christ surrounded by a border of the same; gold thread and silks of various colors on a background of red satin.

Lent by Mr. D. K. Kelekian, New York.

264. CIRCULAR EMBROIDERY, MADE FOR GREEK CHURCH, ASIA MINOR, XVI TO XVII CENTURY

Figure of Christ with raised hands; green, red, blue, and light purple on a background of couched silver threads.

Lent by Mr. D. K. Kelekian, New York

265. EMBROIDERED SQUARE, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVII CENTURY

In the centre Christ with hands raised in benediction; bordered by a Greek inscription, the corners decorated with the cross and Greek inscriptions; silver thread embroidery partly couched on red satin background.

Lent by Mr. D. K. Kelekian, New York.

266. TWO EMBROIDERED FRAGMENTS, XVII CENTURY

On each an Apostle under Byzantine arch, flanked on either side with arabesque flower motives; green satin background with silver thread embroidery padded with cardboard.

Lent by Mr. D. K. Kelekian, New York.

267. EMBROIDERED FRAGMENT, GREEK CHURCH, C. XVII CENTURY

The angel Gabriel, his name in Greek; Byzantine in tradition, with Turkish decorative motives. Note the Chinese cloud band, the three globes, and the Turkish tulip and rose bud. Heavy silver thread and silk of various colors on a background of red satin.

Lent by Mr. D. K. Kelekian, New York.

268. EMBROIDERED SQUARE, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVII TO XVIII CENTURY

The Resurrection; heavy embroidery in couched gold and silver with applied sequins.

Lent by Mr. H. Kevorkian, New York.

269. EMBROIDERED STOLE, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVII TO XVIII CENTURY

The twelve Apostles in niches; heavy embroidery in gold and silver thread; the figures appliqué, the details in painting and embroidery.

Lent by Mr. H. Kevorkian, New York.

270. EMBROIDERED BANNER, GREEK CHURCH, ASIA MINOR OR GREEK ISLANDS, XVII TO XVIII CENTURY

Christ enthroned with the Virgin and St. John; border of crosses and cherub heads; survival of Byzantine arrangement; couched gold thread embroidery on red satin background.

Lent by Mr. D. K. Kelekian, New York.

271. EMBROIDERY, ARMENIAN CHURCH, XV TO XVI CENTURY

Gold thread and silk of various colors, partly couched and partly in satin stitch; arcade of nine arches; in the centre the Christ enthroned, flanked by the scenes of the Resurrection and the Descent into Hell; at the sides the four evangelists and two other saints; border of Armenian inscriptions.

Lent by Mr. H. Kevorkian, New York.

272. ARMENIAN CHURCH EMBROIDERY, XVI TO XVII CENTURY

Rectangular strip with heavy gold and silver embroidery forming an arcade; in the centre Christ and two Apostles; right and left, motive of flowers growing out of a vase; Armenian inscription on the lower border and on the lining.

Lent by Mr. H. Kevorkian, New York.

273. CHURCH HANGING, ARMENIA, XVI TO XVII CENTURY

Couched thread in gold, silver and silk of various colors on a background of rose-red silk; in centre the Crucifixion with the Virgin, Mary Magdalene, and St. John; smaller compositions show the Adoration of the Magi, the Entombment, the Resurrection, the Ascension, Christ and St. Thomas, the Baptism in the Jordan, and the Last Judgment; inscriptions in Armenian. Shows the continuation of Byzantine tradition in the Armenian church of the XVI and XVII centuries.

Lent by Mr. D. K. Kelekian, New York.

274. CHURCH HANGING, ARMENIA, XVII TO XVIII CENTURY

Linen cloth block printed, hand painted and dyed. Border of arched compartments decorated with the heraldic emblem of Armenia, the double eagle surmounted by a crown, encloses five arches decorated with angel heads, Byzantine crosses and stars; under them five compositions; in the centre the Crucifixion; right and left the evangelists with their emblems.

Lent by Mr. D. K. Kelekian, New York.

275. SO-CALLED JANINA EMBROIDERY, EUROPEAN TURKEY, XVII CENTURY

Silk embroidery on linen; pattern shows an interesting development of the Scutari velvet patterns, possibly copied from one; asymmetrical curved stems with attached Turkish flowers; among them the rose bud, tulip, and hyacinth.

Lent by Mr. H. Kevorkian, New York.

276. RHODES, XVII TO XVIII CENTURY

Linen embroidered in red silk; pattern of four-pointed stars and crosses; in the centre of the stars is the svastika; reserves in the embroidery form small geometrical decorations.

Lent by Mr. D. K. Kelekian, New York.

277. SILK EMBROIDERY DARNING ON COARSE BLUE LINEN, RHODES, XVII TO XVIII CENTURY

Lozenges outlined in white silk filled with geometrical pattern in red and yellow silk.

Lent by Mr. D. K. Kelekian, New York.

278. FILLET EMBROIDERY ON LINEN, SILK OF VARIOUS COLORS, AND SILVER THREAD, GREEK ISLANDS, XVII TO XVIII CENTURY

In the centre a square with eight conventionalized lilies; in the field symmetrical arranged flower motives and various conventionalized birds.

Lent by Mr. D. K. Kelekian, New York.

279. EMBROIDERY ON LINEN, RHODES, XVI CENTURY (?)

Patterns resembling those on Asia Minor carpets in silk, blue and yellow predominating in the colors.

Property of the Pennsylvania Museum and School of Industrial Art.

280. TWO FRAGMENTS, EMBROIDERY ON LINEN, RHODES, XVI CENTURY (?)

Property of the Pennsylvania Museum and School of Industrial Art.

281. EMBROIDERY ON LINEN, RHODES, XVIII CENTURY

A row of birds, perhaps peacocks, in red, blue, and green silk.

Lent by Mrs. John Harrison, Philadelphia.

282. EMBROIDERY ON LINEN, RHODES, XVIII CENTURY

Formalized leaf and flower patterns in red and green silk.

Lent by Mrs. John Harrison, Philadelphia.

283. EMBROIDERIES IN SILK ON LINEN, COAST OF ASIA MINOR OR EASTERN ÆGEAN ISLANDS, XVIII CENTURY

In silk and metal; the patterns are the same as those found in the carpets, particularly those from the western end of the peninsula.

Property of the Pennsylvania Museum and School of Industrial Art.

FOR COMPARISON

284 A. Broussa brocade, purple; rose-stem pattern, XVI century.

B. Gold brocade for the Greek church, XVII century.

C. Italian gold brocade, XVII century; for comparison.

Lent by Mr. H. Kevorkian, New York.

285.

A. Cross embroidery in gold; Armenian church.

B. Persian brocade, salmon red, XVII century.

C, D, E, F. Broussa brocades, XVI to XVII century.

Lent by Mr. H. Kevorkian, New York.

286.

A. Brocade silk with angel heads for the use of the Greek church, XVI to XVII century.

B. Narrow strip of Broussa silk brocade, XVI century.

C. Broussa brocade (in gold), medallion of Turkish flowers, XVI to XVII century.

D. Silk brocade, Turkish, XVI century.

Lent by Mr. H. Kevorkian, New York.

287.

A. Striped brocade of flowers, Turkish, XVII century.

B. Broussa brocade with medallion of flowers, XVI century.

C. Mosque veil with inscription, Asia Minor or Syria, XVII century.

Lent by Mr. H. Kevorkian, New York.

288.

A and B. Silk brocade; Greek church, XVII century.

C. Fragment geometrical stars on gold ground, Asia Minor or Syria, early XVI century.

D. Broussa brocade, light and dark blue, white and gold, early XVI century.

Lent by Mr. H. Kevorkian, New York.

289.

A. Cloth of silver, Persia, XVII to XVIII century.

B. Scutari velvet, XVI century.

C, D, E. Three pieces of Broussa brocade, XVI to XVII century.

Lent by Mr. H. Kevorkian, New York.

290. **VELVET BROCADE, VENETIAN, SECOND HALF XV CENTURY**

Pattern formed by alternating red velvet pile and the ground gold thread which is applied in loops in certain details of the pattern; unusually long repeat of 66½ inches; curved stems decorated with flower motives, pomegranates, and smaller flowers; opposed in direction to these is another system of curved flower-bearing stems.

Lent by Mr. French, New York.

291. **SILK BROCADE, ITALIAN, XVI CENTURY**

Background red; pattern in cream-white; Turkish design and floral motives developed with European intricacy of detail; broad running sheaves of conventionalized Turkish flowers and leaves, enclosing oval medallions with outer border of carnations, inner border of small rose buds and centre of conventionalized tulips and roses.

Lent by Mr. H. Kevorkian, New York.

292. **SILK BROCADE, VENETIAN OR SPANISH, XVI CENTURY**

Background red satin; pattern in gold; stems forming ogives at the intersection and in the centres formal flower; marked Oriental influence.

Lent by Mr. D. K. Kelekian, New York.

293. EMBROIDERY ON LINEN, ITALIAN OR SICILIAN, XVI CENTURY

"Opus Pulvinarium" crossed or cushion stitch in sea-green silk.

Lent by Mrs. John Harrison, Philadelphia.

294. WOOLEN TAPESTRY BORDER, EGYPT

Silk brocade, Saracenic, X to XI century.

Lent by Dr. Meyer Riefstahl, New York.

295. TWO PIECES OF PRINTED COTTON, EGYPT, XIV TO XV CENTURY

Lent by Dr. Meyer Riefstahl, New York.

296. TWO PIECES OF GRECO-ROMAN TAPESTRY, VI TO VII CENTURY

Lent by Dr. Meyer Riefstahl, New York.

297. TWO PIECES OF SILK TAPESTRY, EGYPT, VII TO XI CENTURY

WOOLEN TAPESTRY ON LINEN, EGYPT, VII TO XI CENTURY

Lent by Dr. Meyer Riefstahl, New York.

298. TWO PIECES OF GRECO-ROMAN TAPESTRY, IV TO V CENTURY

Lent by Dr. Meyer Riefstahl, New York.

299. TWO PIECES OF COPTIC TAPESTRY, V TO VII CENTURY

Lent by Dr. Meyer Riefstahl, New York.

300. COPTIC TAPESTRY, EGYPT, VI CENTURY

Greco-Egyptian, Alexandria, III to V century.

Greco-Egyptian, III to V century.

Lent by Dr. Meyer Riefstahl, New York.

301. COPTIC TAPESTRIES, EGYPT, IV TO X CENTURY

Property of the Pennsylvania Museum and School of Industrial Art.

302. COPTIC TAPESTRIES, EGYPT, IV TO X CENTURY

Property of the Pennsylvania Museum and School of Industrial Art.

303. COPTIC TAPESTRIES, EGYPT, IV TO X CENTURY

Property of the Pennsylvania Museum and School of Industrial Art.

ADDENDA

304. FRAGMENT OF VELVET BROCADE, SCUTARI, XVII CENTURY

Ground silver over cream; pattern in rose velvet pile of eight-petalled flower motives, centring in a rose, with buds and carnations alternately in the petals; between these are rosettes; the border shows the same motive with carnations instead of rosettes between.

Property of the Pennsylvania Museum and School of Industrial Art.

305. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground cream and silver; pattern in rose red and green velvet pile, centred on a rose, towards which grow from either end four large tulips on a field of leafage bearing tulips, carnations, and rose buds; border of rinceaux with carnation flowers; at each end six niches filled with conventional rose buds.

Property of the Pennsylvania Museum and School of Industrial Art.

306. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground red velvet pile, powdered with crescents, each enclosing a rayed sun in cream and silver thread.

Property of the Pennsylvania Museum and School of Industrial Art.

307. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground rose velvet pile; pattern five crescents containing smaller ones and two quarter moons filled with Persian rose buds and leaves; top and bottom borders six plants bearing crescents as flowers in niches all in cream, sea-green, and silver thread.

Property of the Pennsylvania Museum and School of Industrial Art.

308. VELVET BROCADE, SCUTARI, XVIII CENTURY

Ground cream and gold thread; pattern in green and rose velvet pile rows of formalized plants; border of the same; at each end seven niches, each containing a plant in a vase.

Property of the Pennsylvania Museum and School of Industrial Art.

309. VELVET BROCADE, SCUTARI, XVII OR XVIII CENTURY

Ground yellow; a panel formed at the ends by rococo curves contains a loosely arranged oval of scattered flowers and leaves some of which grow from a basket at each end; in the centre is an oval rocaille panel; border of conventionalized flowers in the spaces formed by a green zigzag; at each end a row of arched panels filled with stiff plants all in green and rose velvet pile.

Property of the Pennsylvania Museum and School of Industrial Art.

310. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground yellow and silver; pattern in rose velvet pile of large ogees formed by two acanthus leaves filled with hyacinth stems surrounding a pine cone figure.

Property of the Pennsylvania Museum and School of Industrial Art.

311. VELVET BROCADE, SCUTARI, XVII CENTURY

Ground silver over yellow; pattern in deep orange pile of large tulip-shaped motives formed by two leaves filled with smaller blossoms springing from the sides and meeting at the centre. Italian influence.

Property of the Pennsylvania Museum and School of Industrial Art.

312. VELVET BROCADE, SCUTARI, XVII CENTURY

Ground rose velvet pile; pattern of formalized flowers separated by a rose and four leaves arranged crosswise in gold and silver thread; in the border the rose color is replaced by sea-green.

Property of the Pennsylvania Museum and School of Industrial Art.

313. VELVET BROCADE, SCUTARI, XVII CENTURY

Ground rose velvet pile; pattern oblong octagonal conventionalized flowers between which are four leaves arranged crosswise round a rosette all in dull green and gold and silver thread.

Property of the Pennsylvania Museum and School of Industrial Art.

314. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground rose, centred by a large crescent enclosing a smaller one filled with flowers, mostly carnations and hyacinths, growing from a vase; at either end is a carnation palmette; in the spandrel corners are tulips and other flowers; border at each end of six niches, each containing a pomegranate surrounding a sun; all in cream and gold thread.

Property of the Pennsylvania Museum and School of Industrial Art.

315. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground cream and gold; pattern in green and rose velvet pile of a formalized plant springing from a vase bearing roses, hyacinths, and other flowers; at each end are six niches filled each with a large conventional rose bud.

Property of the Pennsylvania Museum and School of Industrial Art.

316. VELVET BROCADE, SCUTARI, XVII CENTURY

Ground cloth of silver; pattern eight-lobed oblongs filled with roses, buds, and carnations; formally arranged between these is a cruciform arrangement of conventionalized plant forms all in rose and pale green velvet pile.

Property of the Pennsylvania Museum and School of Industrial Art.

317. VELVET BROCADE, SCUTARI, XVII CENTURY

Ground rose velvet pile; pattern in gold, silver and green formal palmettes, strongly suggesting the "Shah Abbas" pattern, centred with a pomegranate and filled with interlaced stems bearing tulips and carnations.

Property of the Pennsylvania Museum and School of Industrial Art.

318. VELVET BROCADE, SCUTARI, XVIII CENTURY

Ground cloth of gold, strewn informally with flowers in rose velvet pile.

Property of the Pennsylvania Museum and School of Industrial Art.

319. VELVET BROCADE, SCUTARI, XVI OR XVII CENTURY

Ground rose velvet; pattern in cream, gold and silver of ogees formed by bands with chains of almond blossoms; each ogee centred by a carnation palmette on the petals of which are three crescent motives.

Property of the Pennsylvania Museum and School of Industrial Art.

Other examples of these velvets may be seen in the Bloomfield Moore collection, at the end of the North Corridor.

320. ARMENIAN PEASANT APRON FROM THENONS

Embroidered in cross-stitch on blue camel's-hair cloth.

Lent by Miss Chambers.

321. GOLD BROCADE, MADE FOR THE GREEK CHURCH, BROUSSA, XVII CENTURY

Background red satin; pattern in gold and silver; repeat of Byzantine crosses with Greek inscriptions; winged cherub heads between.

Lent by Mr. Demotte, New York.

322. MOSQUE VEIL, SILK BROCADE, SYRIA, XVI CENTURY

Background green, white, and red satin; pattern of various colors; border of medallions with conventionalized floral motives; centre composition similar to that of a prayer rug: two columns of Byzantine style supporting the arch; spandrels decorated with flower patterns; in arch hangs a lamp; below a vase with flowers and two eight-pointed stars.

Lent by Mr. Demotte, New York.

NUMBER 2
Detail

NUMBER 3
Detail

NUMBER 4

NUMBER 5

NUMBER 6

NUMBER 8
Detail

NUMBER 9

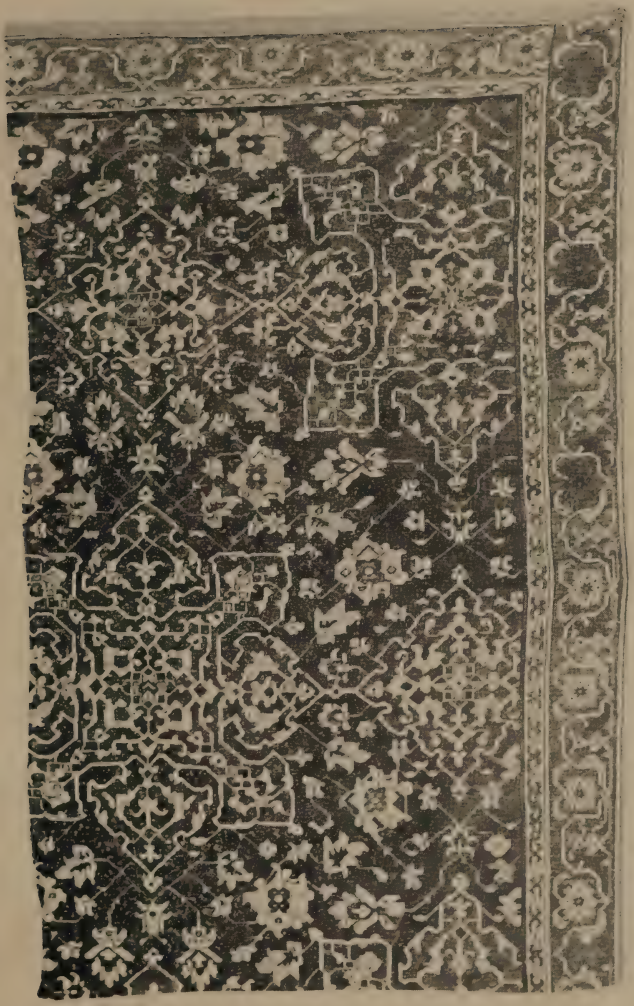
NUMBER 23
Detail

Number 16

NUMBER 17

NUMBER 18

NUMBER 20



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NUMBER 49
Detail

NUMBER 51

NUMBER 53

NUMBER 98

NUMBER 115 ½

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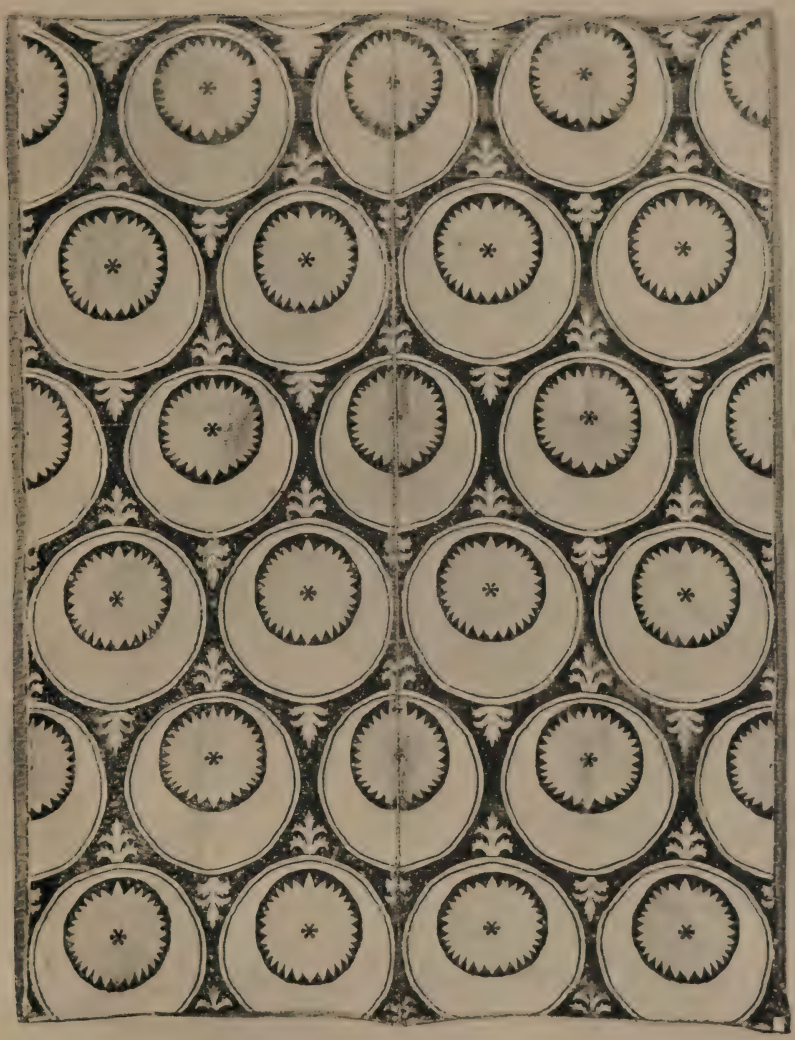

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